

# Laurentian Relay Archive Arc

Through the Sanskrit Troposphere of Drawing Nomos towards Art Information  
Architecture Archive :Intertextual to Laurentian Library

Edwin VanGorder





Thematic: The title refers to a conditionality shared between East and West through Sanskrit as an abstract and aesthetic language through which this book projects the many terms in that language for drawing as constituting a topos. The relation of early Buddhism and its Sanskrit ethos of Indian sculpture halls relating stuppa mass and cave hollows, continuity of the Earlier paleolithic Dolmas- stone monumenal frameworks prior to covering as mound motivate my perception of the Laurentian library as linking the Day and Night reference to Heraclitus in the sculptural preamble of the architecture to its spatial extension, a salient built on the original spin which serves the agency of a rhetoric which build within the Greek conditionality to modes the underlying moods of the Sanskrit aesthetic.



## **COVERS**

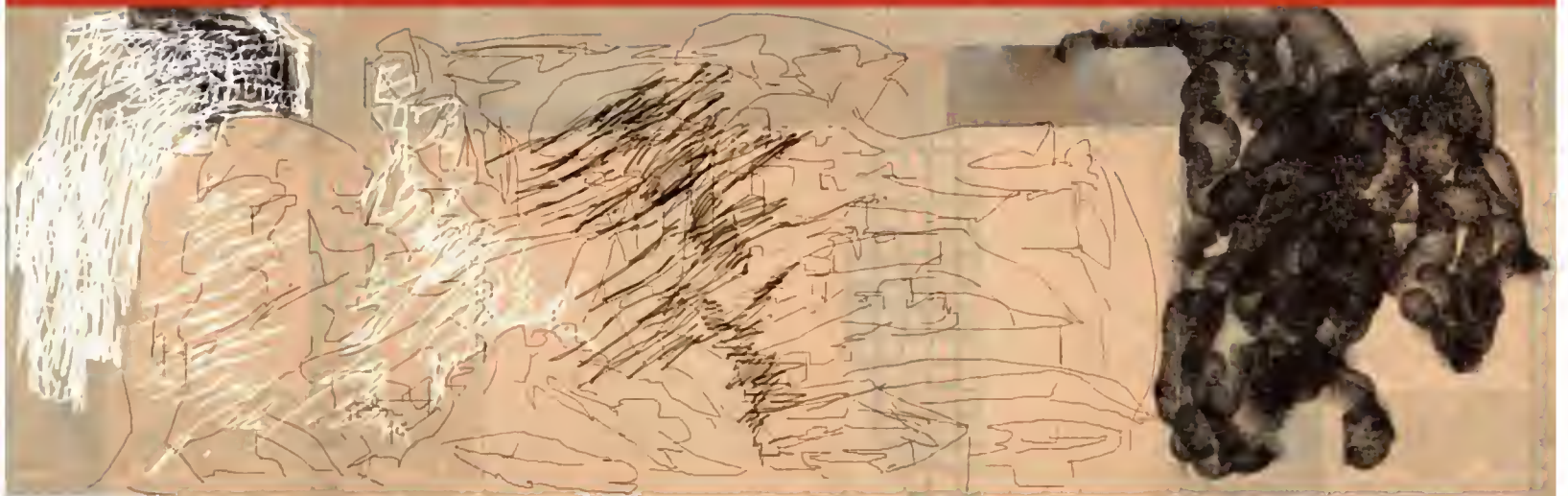
kRSNasita

Drawing black furrows

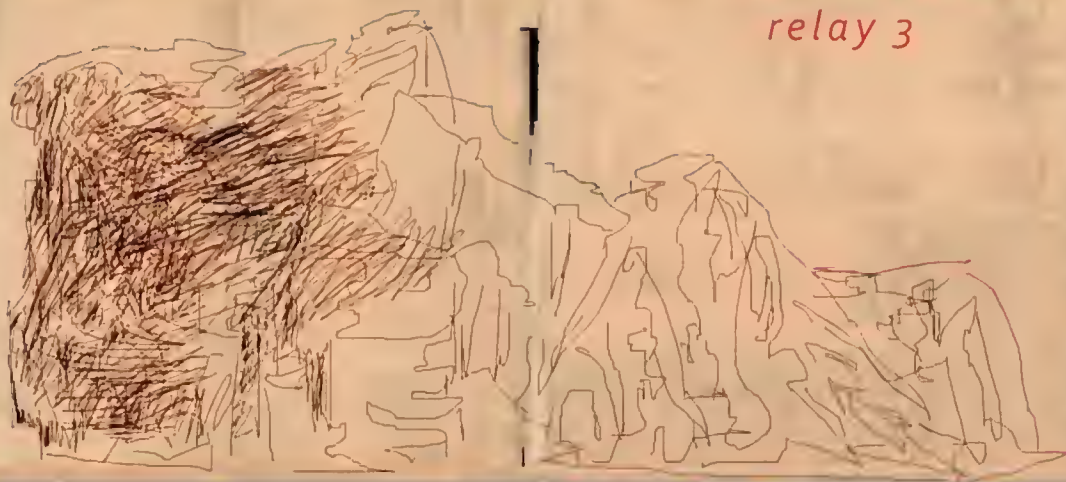




Laurentian Reef 2



*Laurentian  
relay 3*



## Mood and Mode

On further consideration it can be noted the scesis onatum or list of related terms which constitute the 300 or so terms in Sanskrit for drawing as for example “ways and means” (of the happenstance of experience as created and brought to attention or configuration) is in comparison and contrast to the Heraclitean ethos which takes one term –apUraNa in the Sanskrit taken in Greek building on that language term for full draw of the bow. Correspondingly this given to a series of tropes with a scope that also ironically is their containment, trope extending reference yet compressing towards a shared meaning. The Proto Indo European “reg” or mood - rajistic meaning mood stimulator pertains to a collective consciousness incipient the variety of Sanskrit inference. Emphasizing mood whereas the Greek turned to mode. The proto Indo European “Pasi” or shared belongs to the realm of psyche and physis which the Heraclitean engagement to the Milesian Cosmogony makes of the apUraNa- Pyros connection the relation of Greek bios or bow to sphere and so in the model: biosphere, ( and so in a cosmogenic model atmosphere, stratosphere, troposphere, i.e. the contained lemmas which are then again dilemmas, and the “attunement that turns back on itself like that of the bow and the lyre” is also a moment Heraclitus takes to differentiate himself from Anaxamander and “transgression” (the latter’s fragment “up along the way they pay penalty to one another for their transgressions”) That is to say: The Sanskrit builds a troping around the terms while the Greek is more selectively through them. Transgression as Differentia (Pheous or showing nature one of the Parsing's through Pyros and so eferent, afferent, diapherentia, reference, ) Heraclitus builds a difference into difference by maintaining essentially a consciousness of the act of reading, that is to say the semiotic in which metamorphosis exists not in a world outside language but rather the language levels as meta levels. Pasi, or the shared, is that configuration between psyche and physics in which the semiotic is somatic to the Sanskrit Bodi or awakening, within the parsing's of Pyros this is to Phaero or showing nature through the warden of language. The word that should exist to state this would be intersphere but there being no such word it can be seen the idea of Taurus/ mapping is conceptually built into the bio-sphere thematic.

Mood and Mode continued: the classical Greek decoration of an “echinus” or spiky pattern is used by Hersey to demonstrate “trope”, it simultaneously references a pattern, a type of bowl, a hedge hog, and prickly plant. I would add that as well the term is a rhyme into the rhythm and ‘rhea mode” (Bohm) –(Rhea mood?) flexing the fluctuating lexical content within the domain of “eikei or being, both a hollow or containment (olo being a morpheme towards being which follows, has mold like quality) and the Heraclitean in juncture “nature loves to hide” studies the parsing of Pyros within “ferrous” or phaero as straddling the pasi or sharing between physics and psychology as ekkei leggei ( that which lies before in the manner of phenomenon) preferential to psyche as ekkei kryptos ( hidden order) ... another fragment indeed states “ the hidden order is best”. The Kosmos as a “heap of random sweepings” then is the recombinative view of both approaches between phenomena and noema. That nature loves to hide in language indeed shows in the endeavors of physics to name particles, the process tends to map the reasoning process contained within rhetoric... and in this semiotic demonstrates the hidden orders of psyche....





## **COVERS**

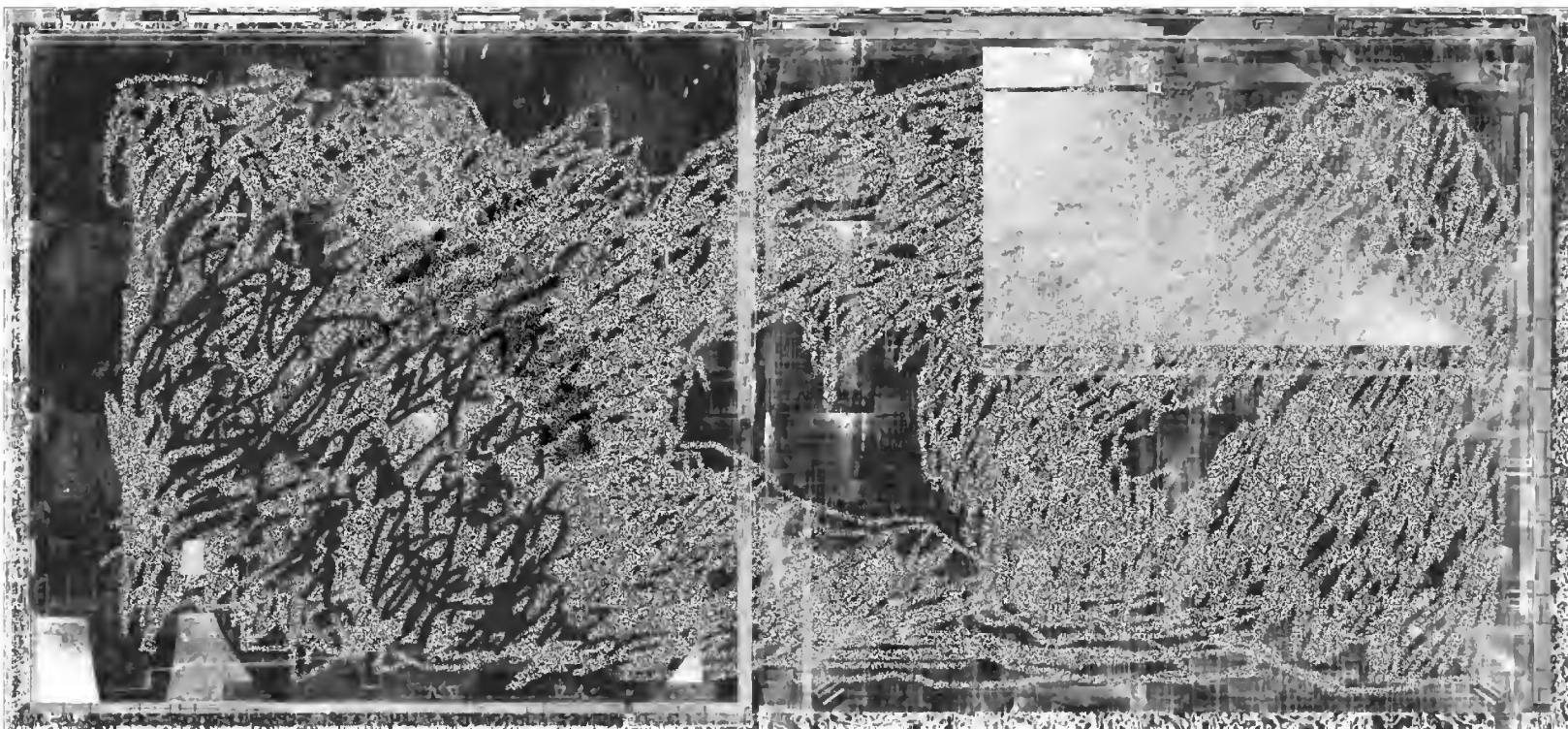
Unnita : act of drawing out



## **COVERS**

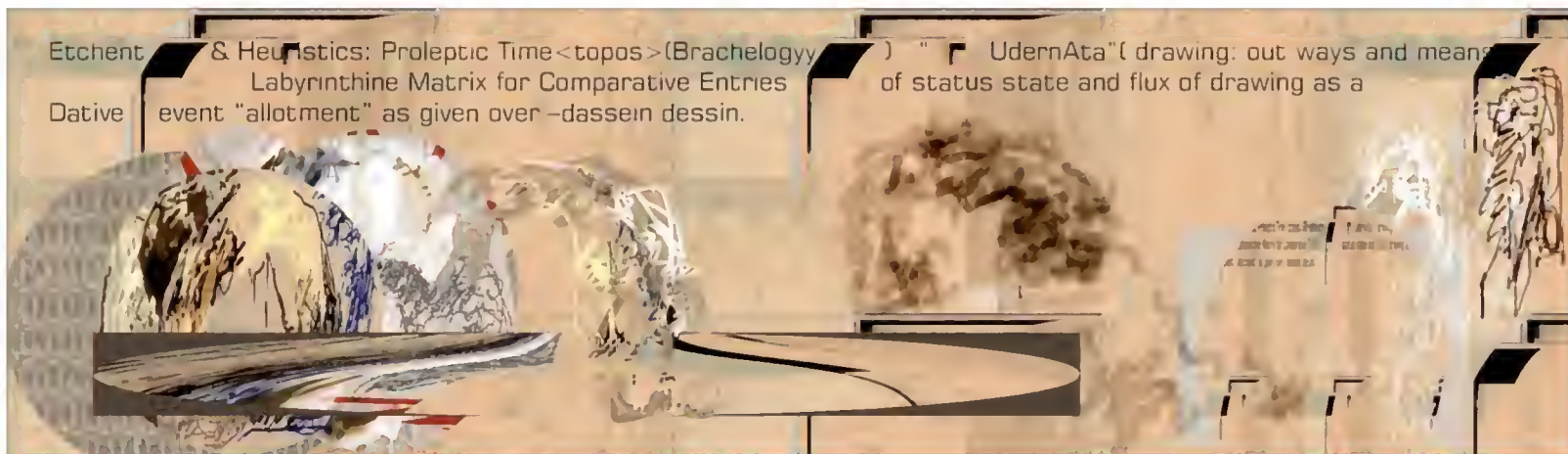
anumaAtR

Drawing inference



Etchent & Heuristics: Proleptic Time <topos> (Brachelogy  
Labyrinthine Matrix for Comparative Entries  
Dative event "allotment" as given over -dassein dessin.

) "UdernAta" (drawing: out ways and means  
of status state and flux of drawing as a



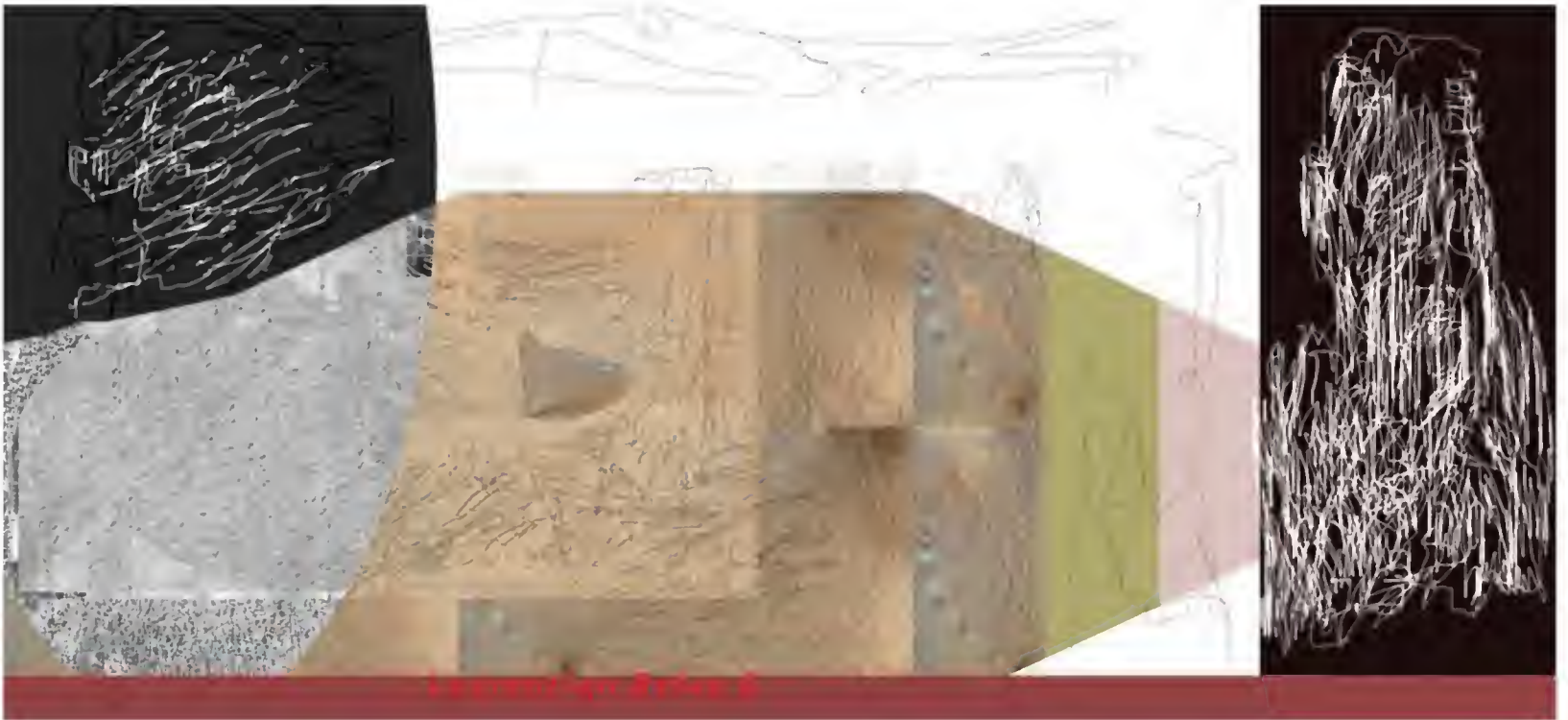




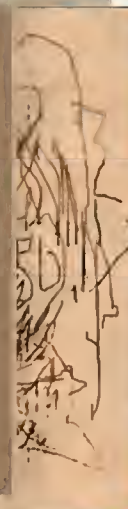
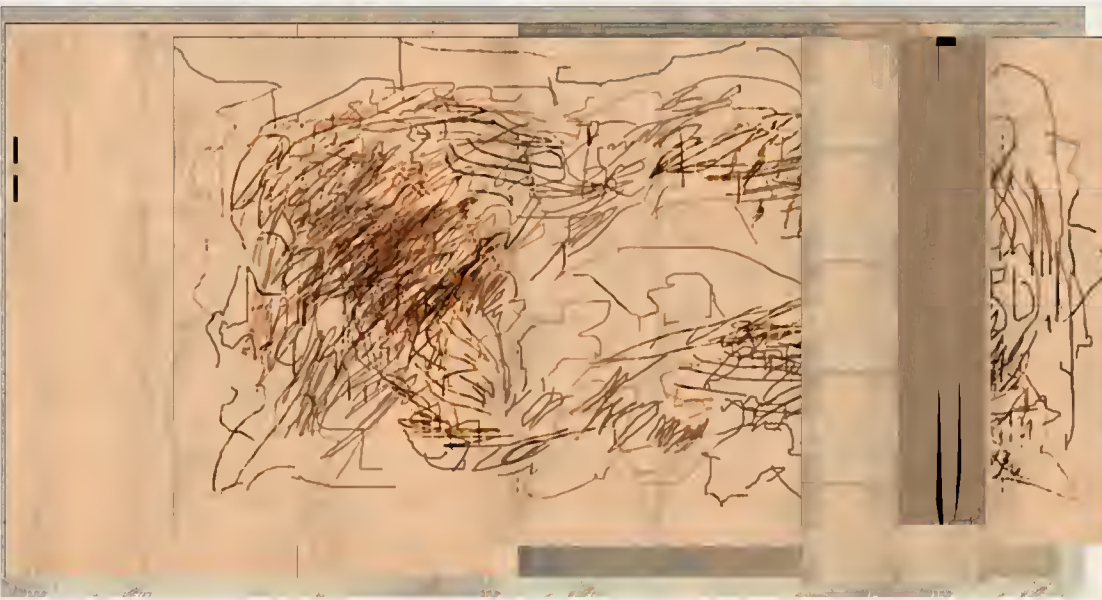


*Laurent un Relay*









RE : COVERS

anAyurvedana  
Drawing net



**COVERS**

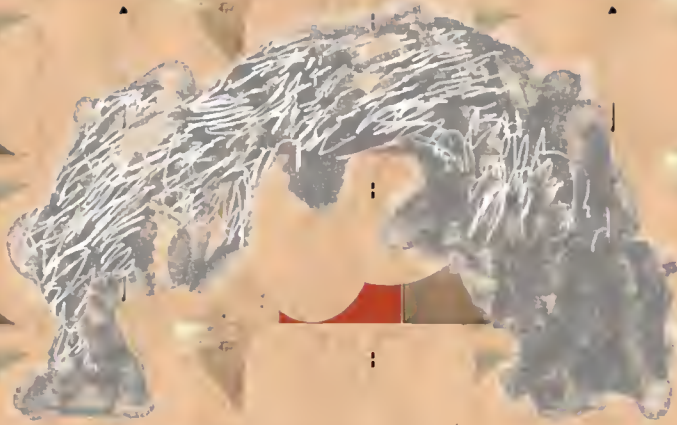
AhRti

Drawing Near

## COVERS

samAkarsa

Desirous of drawing up





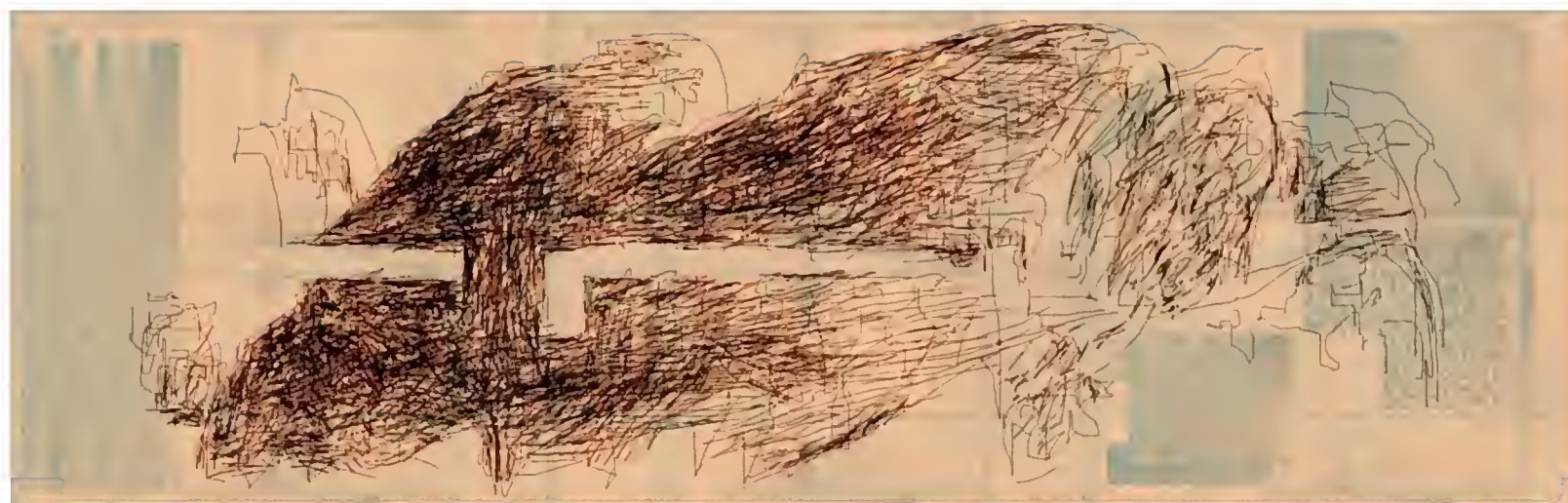
## COVERS

vAghatiyantracakra

Wheel for drawing water



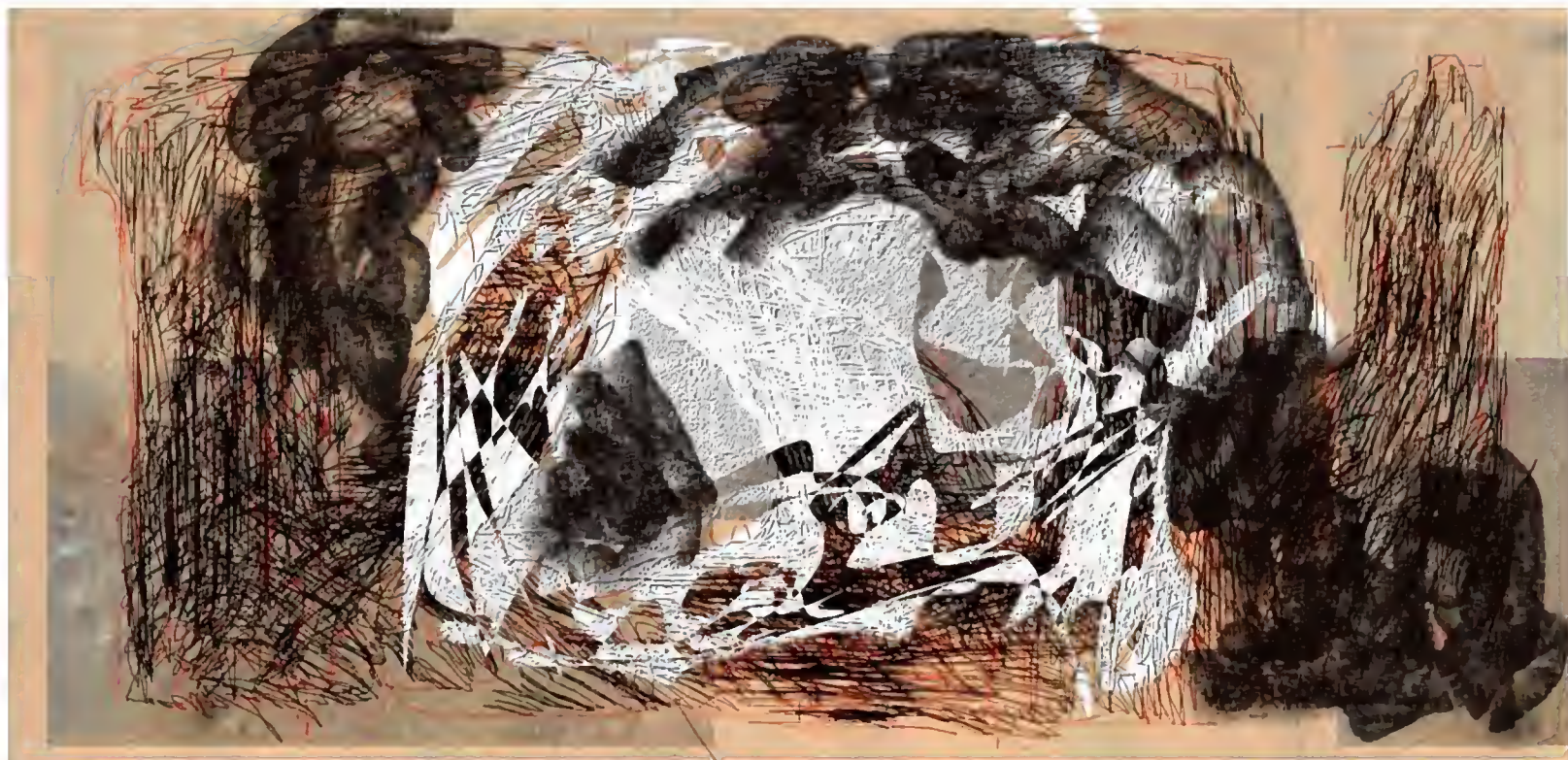




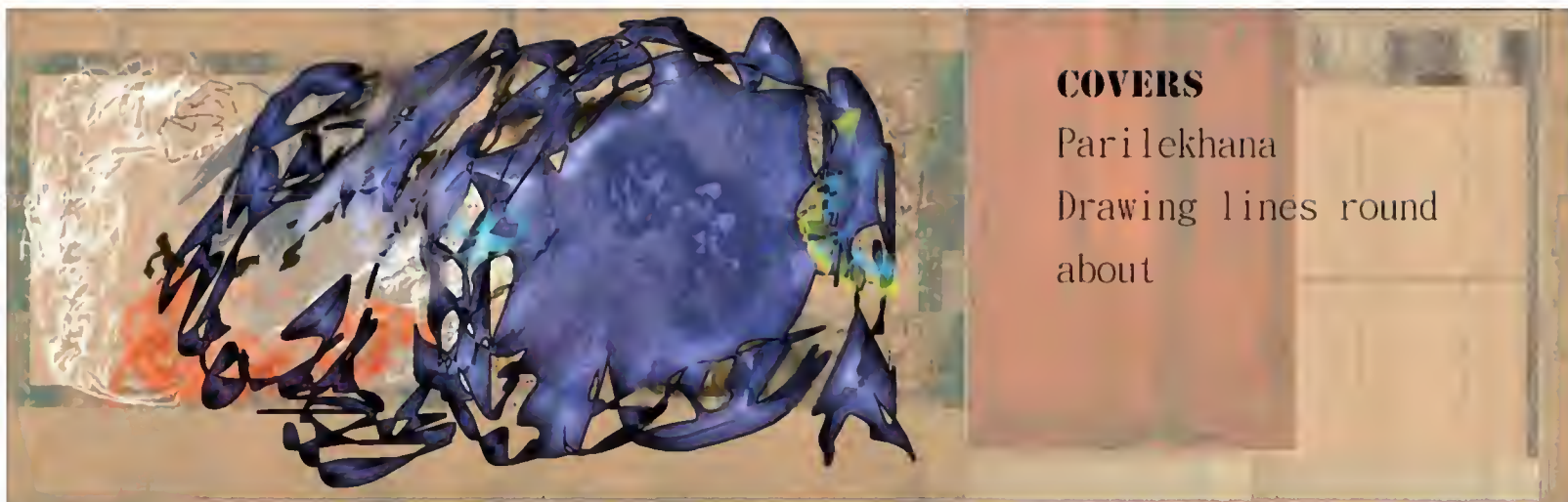


**COVERS**

GrhahaNa—drawing up







**COVERS**

Parilekhana

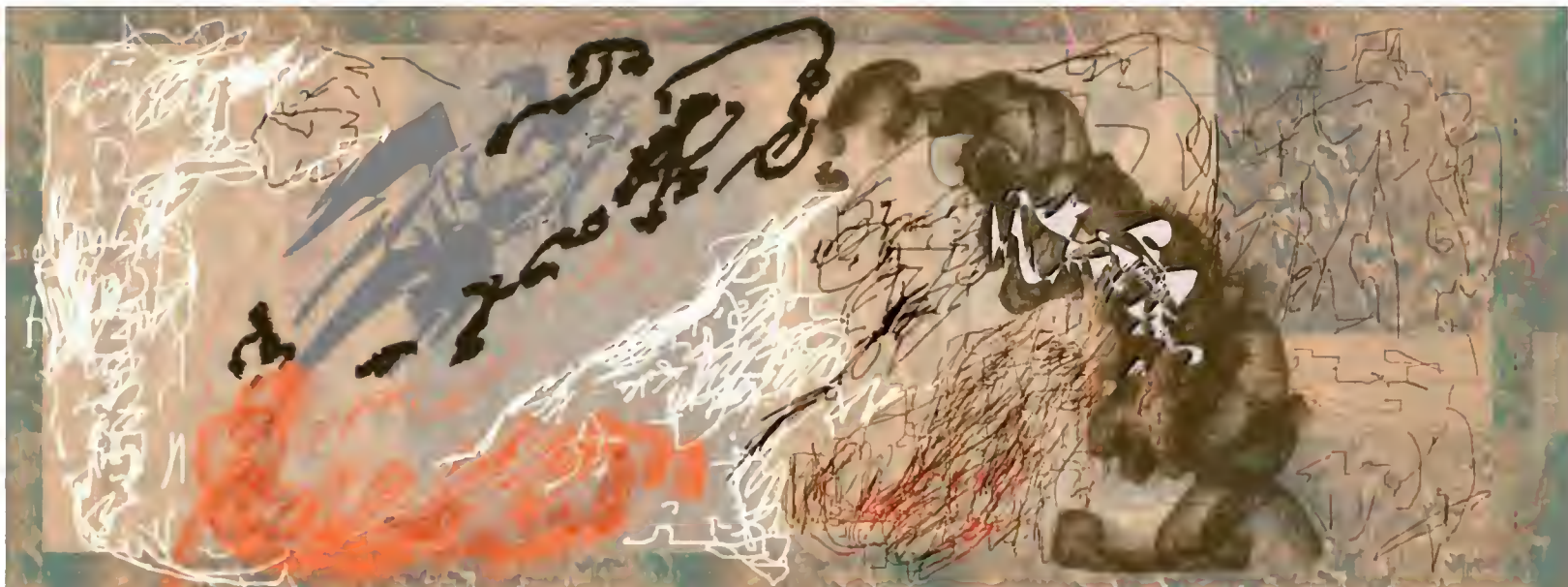
Drawing lines round  
about



## **COVERS**

Parilekhana

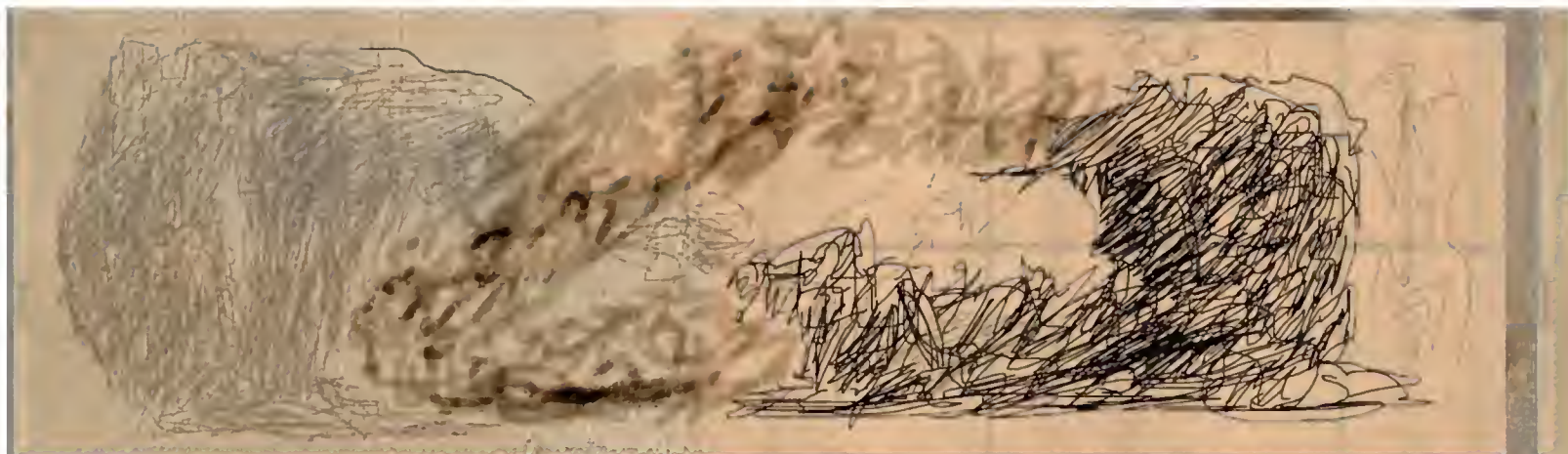
Drawing lines round  
about

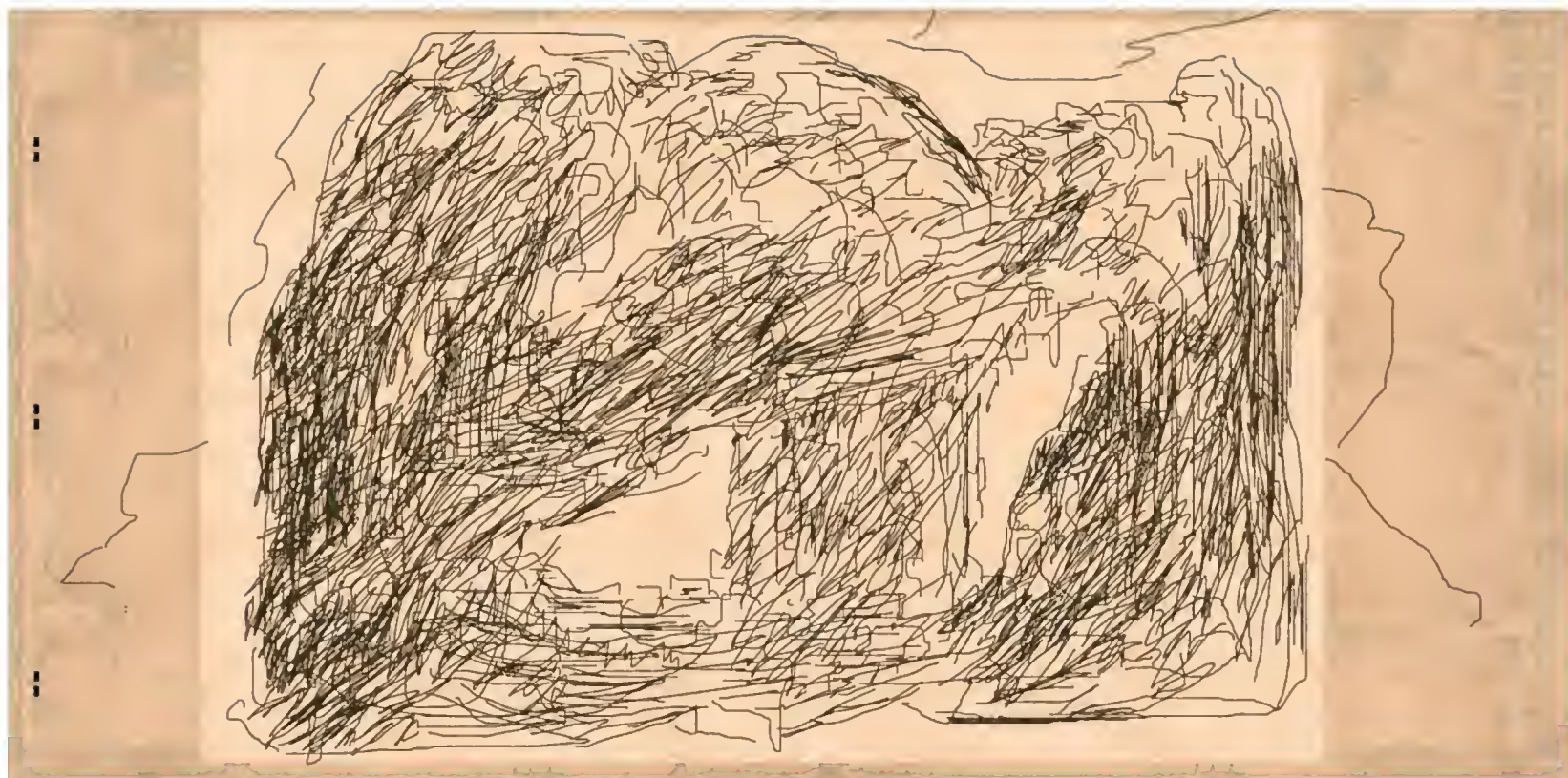






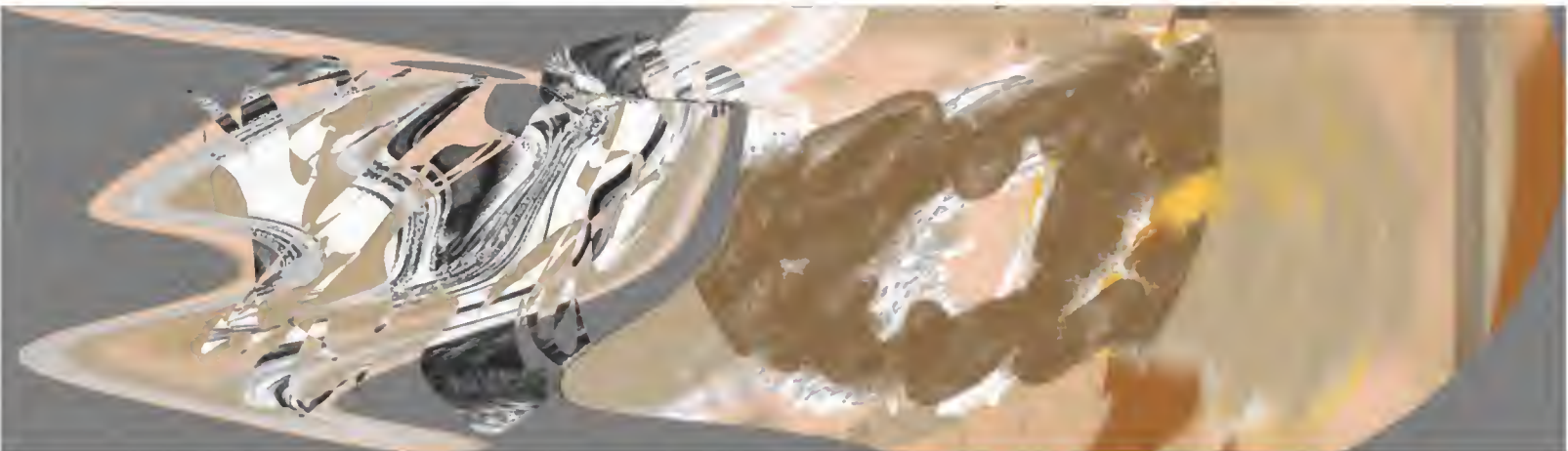








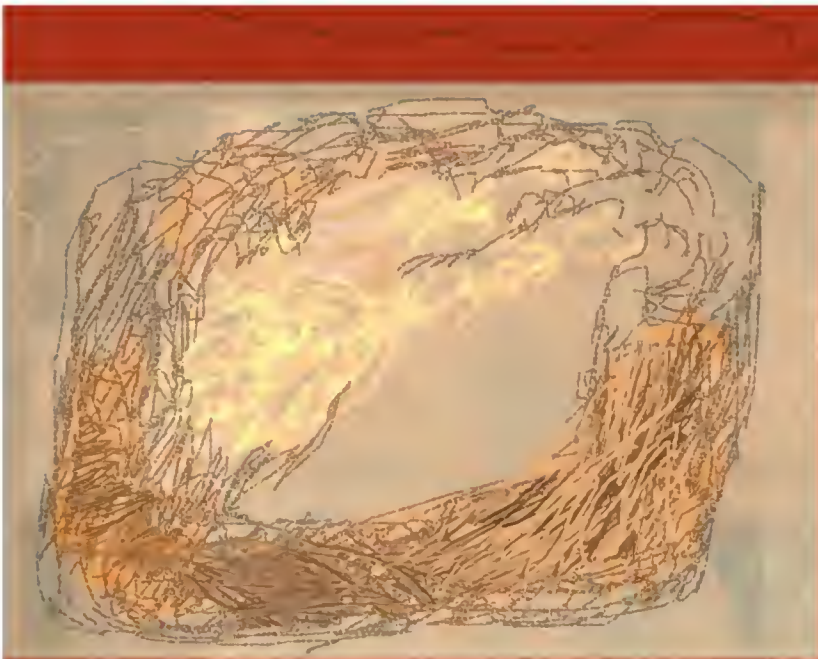










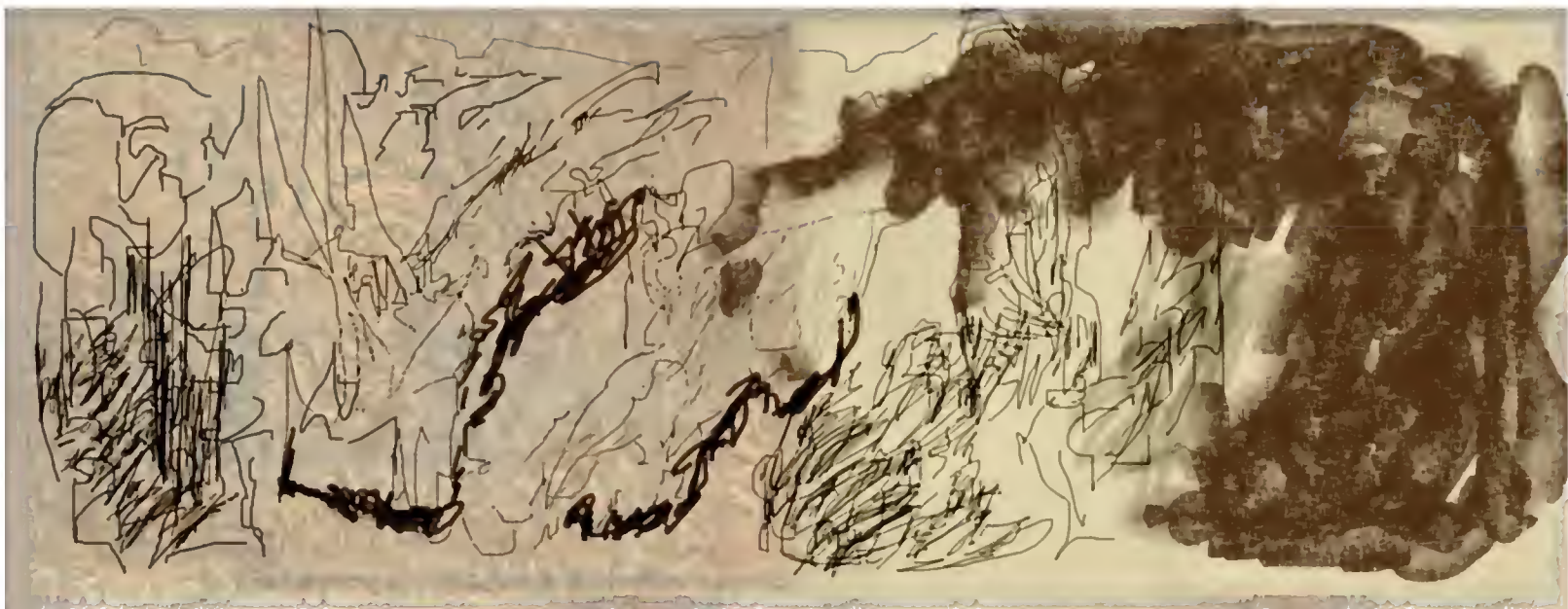


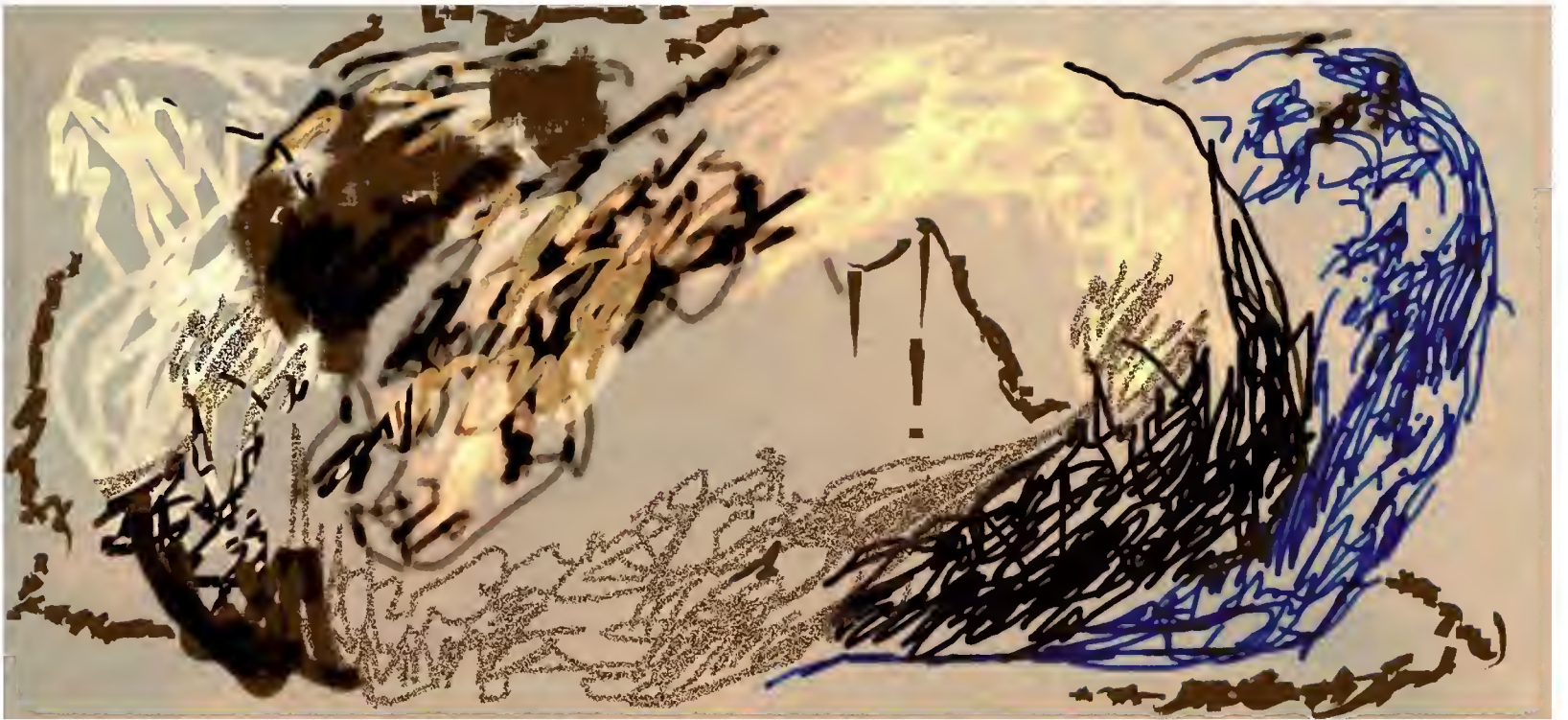














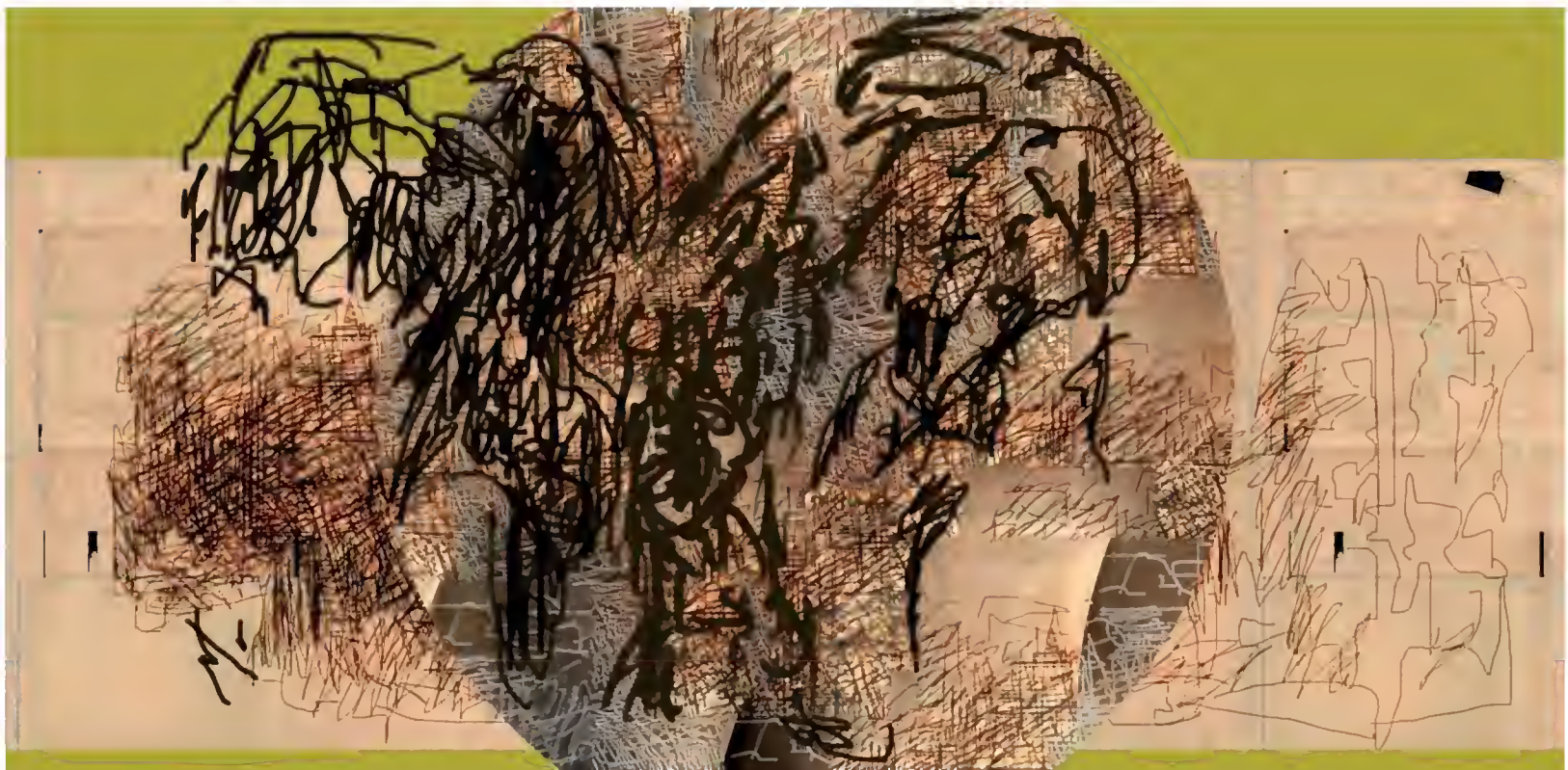
## Puzzle Ball

I see the Laurentian Sculpture hall as emblematic and a recursive structuring of the Dolma or Paleolithic stone framing which enters the syntax of Indian Stuppas, and caves as yingum and yoni manifesto and as Greek built on Sanskrit (word itself upon Proto European Skirra or sling i.e. motion from above and thus aesthetic or “higher language” Michelangelo identified as he was to Heraclitus via the Day and Night statuary proems to Laurentian encountered via the near culture the echoes of the Persian Magi introduced as Goetia and Theuria, and these orders of technical or praxis worlds in tandem with their more abstract meta levels were implicated in the circumstances of Guandaran Greco Buddhism which seem entirely to radiate through the realizations of Heraclitus.. Michelangelos meta symbols then took the skirra- sling into His David and rested the motion within his RiverGods and Genesis in which one sees the Avolokatoshvala ( Boddhisatvah of mercy pose)--- a Sanskrit word for drawing “avelekha meaning drawing for painting i.e. aesthetic or high order is the structuring of that Buddhist’s name.

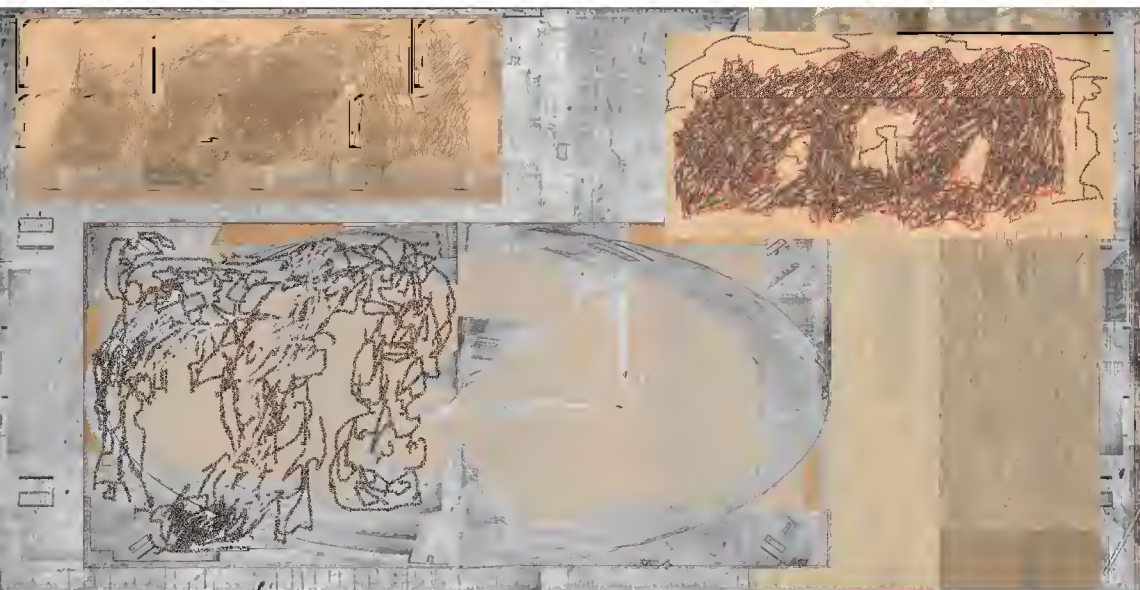
The radiations of Heraclitus I refer to are via a chrysis or caylux of associative ventures upon the word pyros or sun made upon the word in Sanskrit for drawing a bow fully and with quiver then as symbol of ward the turning towards light which is so vast the scrawl of India parses a relation to trope or turning within the puns that associate the bow and bios, or arc of completion in bio psyche by which the ward is brought to blossom in the turning and naming to its recourse the salient of the spin that include all cultural levels. While in many ways landscape painting stood in the West as a testing of this scope and “scape” Michelangelo focused on sculpture and wed it to the hall and architecture and very programmatically in the Laurentian, the Library then is an apt word for the morphogenic archive. In this archive the turns of fortune are implicated to drawing as Sanskrit Leckha or drawing (lekAvidi – drawing or painting) as the luck of the draw. The allotments made upon experience within the spin salient and agenda of art aesthetic play as well within the Sanskrit word for drawing anAyuvana as drawing net (like Savanna) in the sense of code to architectures via the game and fish nets which yield the sacrificial tableaux motivating in the tableau structure the perception of those elements of encounter as built and as we then have come to phrase it “differentiation of species” ( the Presocratic Orphic modes indeed having a view a fetus like evolution of kinds that is implicit as well within the reincarnation ideas – Heraclitus actually outraged at Pythagoras’s belief he could remember his own reincarnations and so motivating in Heraclitus a binding of view of the arc of circumstance as veiling and unveiling with the ambit of that very puzzle of concealing and revealing which the “hidden” mudra communicates the Greek term “men de” or on the one hand ( i.e. the koinos or consult which reveals is like the coin a happenstance in which that which does not happen or show is part of the hap and showing of that which is, thus the word Apollo who bears the bow and the lyre within the ambit of that association bears in the name the relation of the Proto Indo European Pei or healing touch in relation to olo or wholeness, the healing touch being the moments on any arch which then as Heraclitus notes is both beginning, end, and completion... the structural resonance then, of a given trope and tropism within the recursive structuring.

For Michelangelo then the “library” is the blossoming of a sculptural caylix which means towards the meaning of dynamic archive. For my part I am interested in taking the Laurentian as an intertext in which I build the movements of structuring the placement of my own archive.



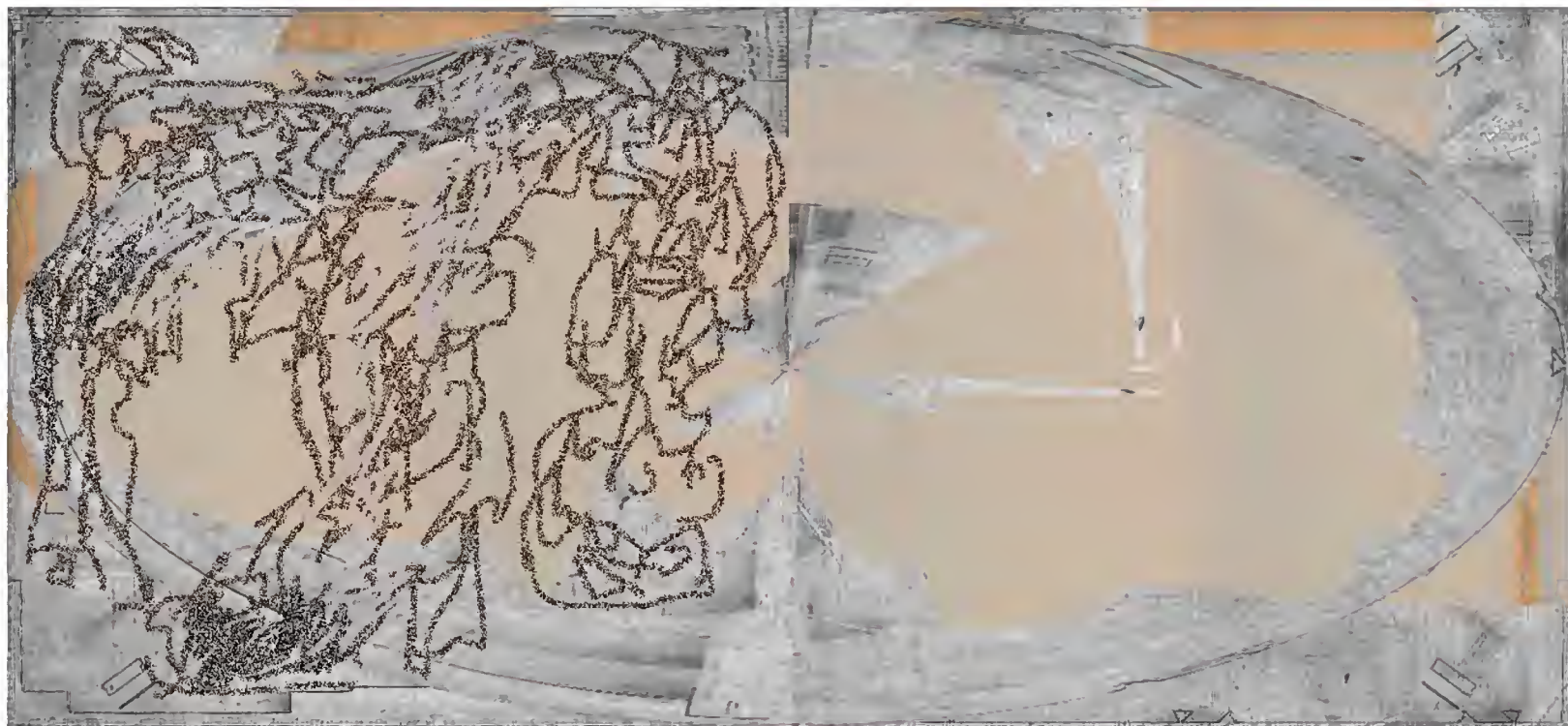






## COVERS

saMakarsa  
Drawing near or to-  
gether.





**COVERS**

kRSNasita

Drawing black furrows

# COVERS

Suvah

Drawing or carrying well







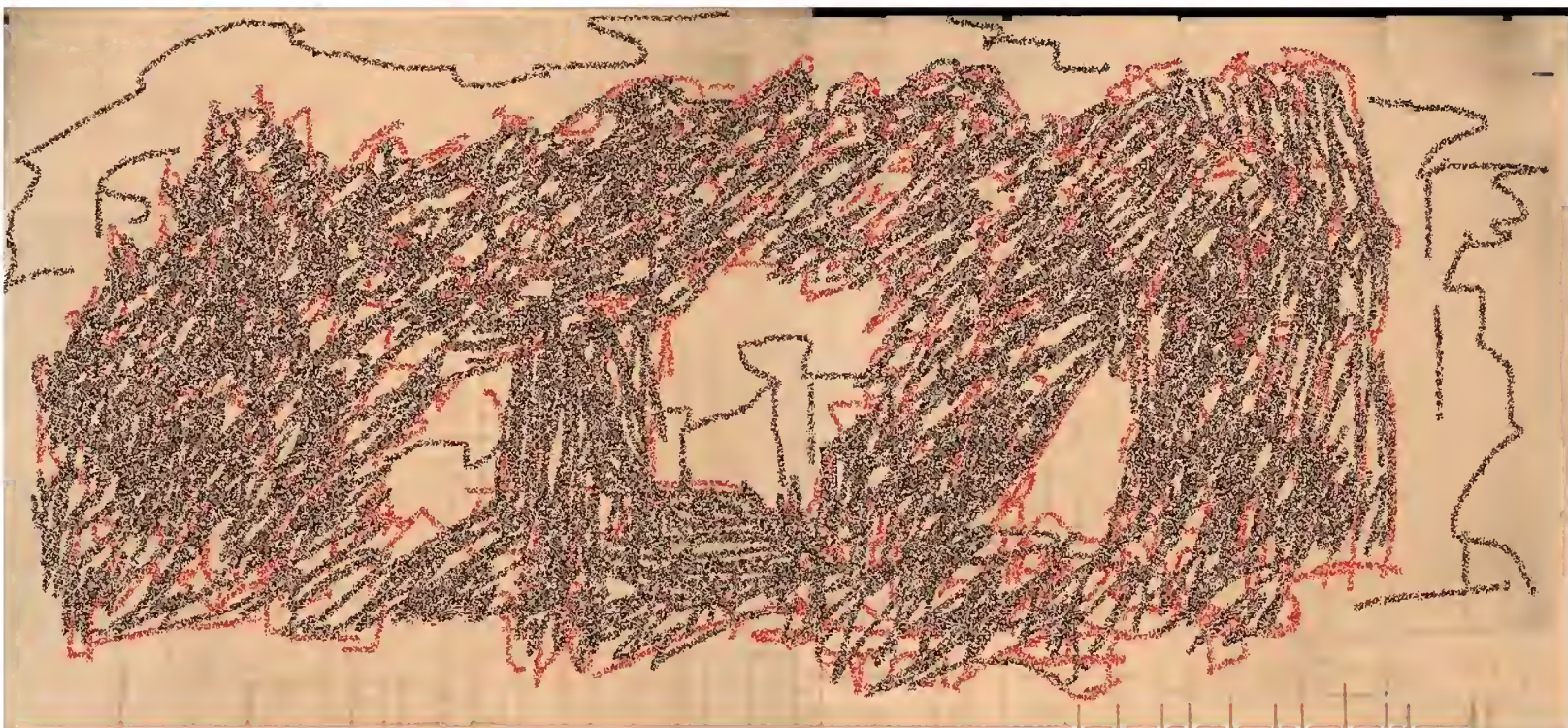


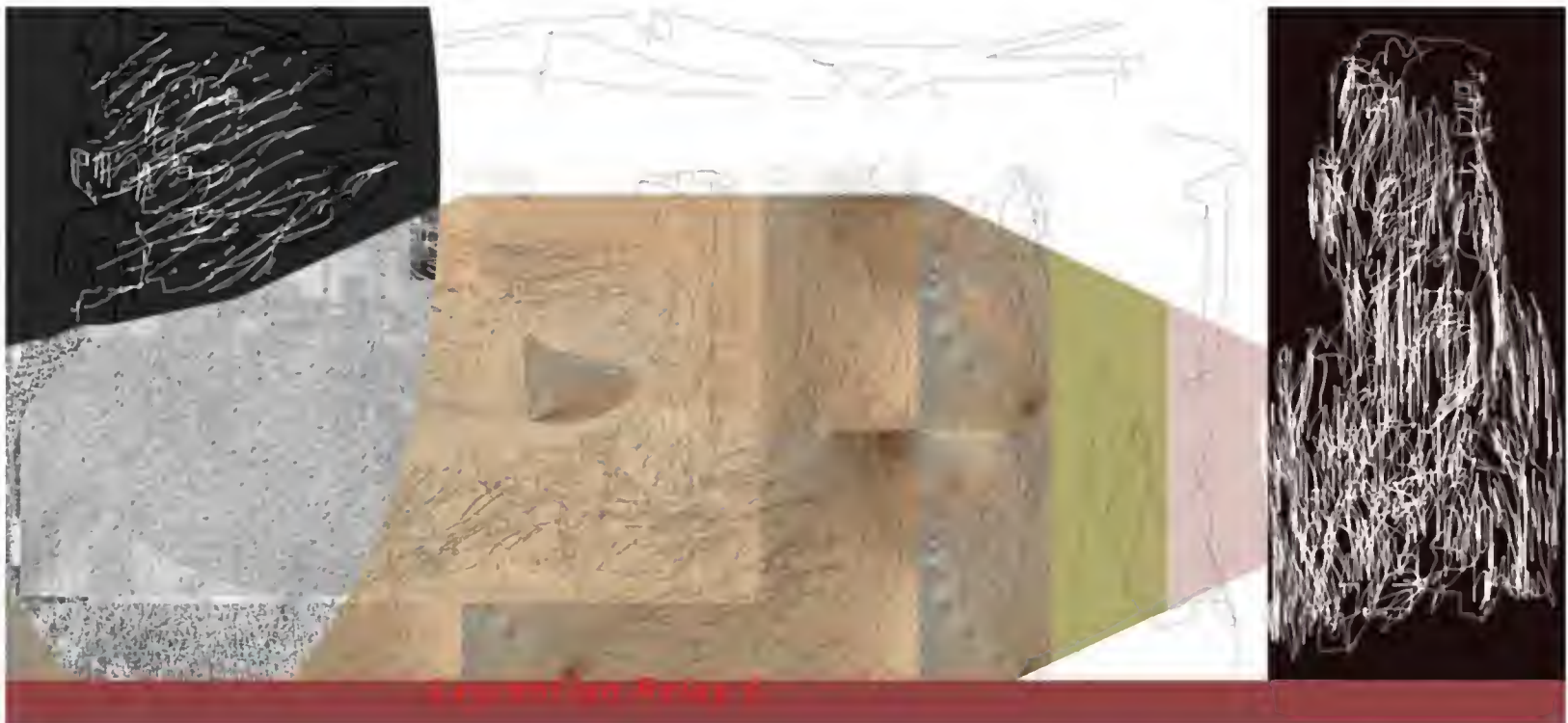








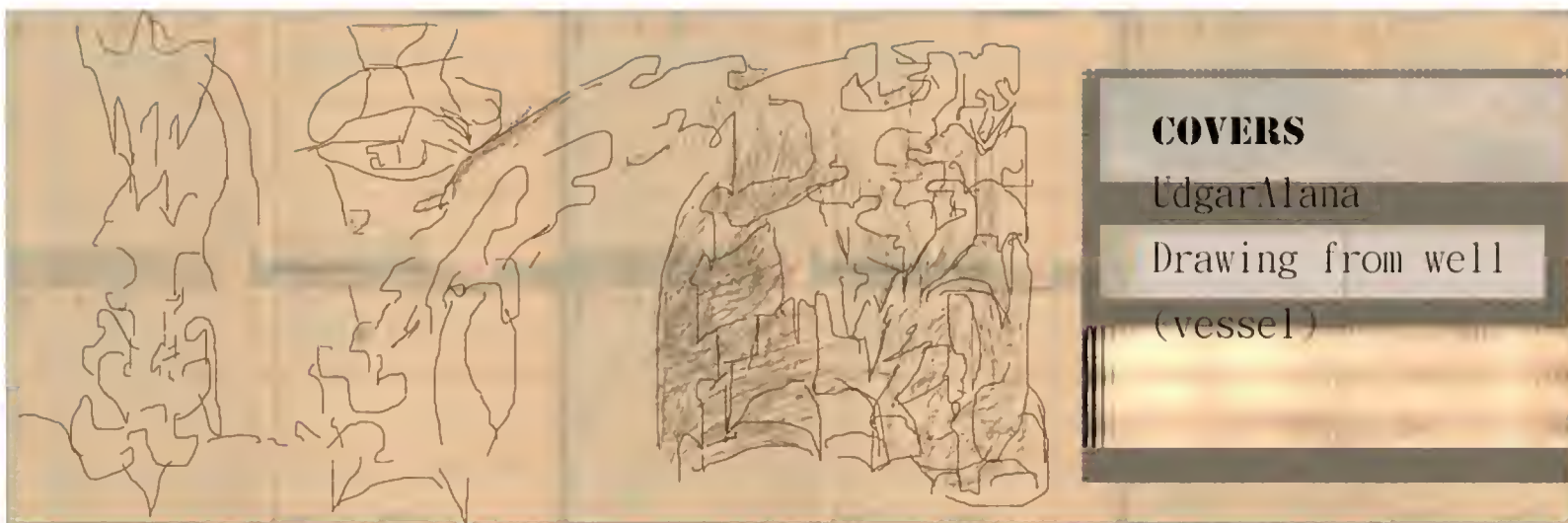




Landscape Series 2







## **COVERS**

UdgarAlana

Drawing from well  
(vessel)





**COVERS**

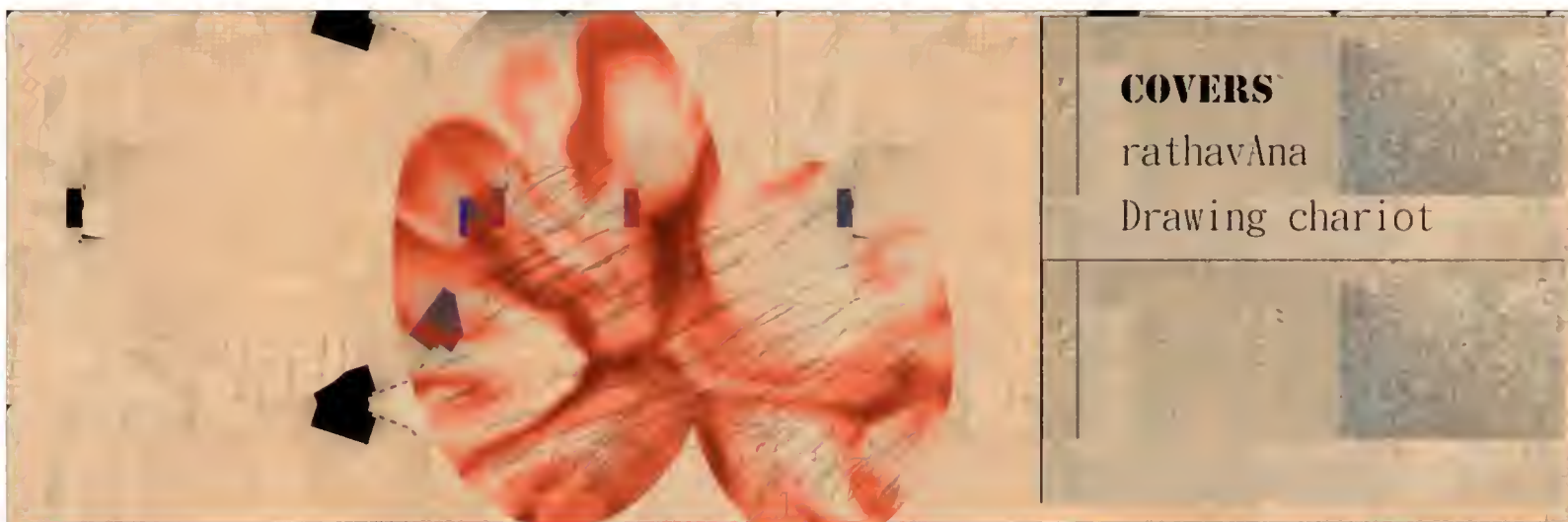
UdrakhAnukarana

Copying—

>engineering drawing









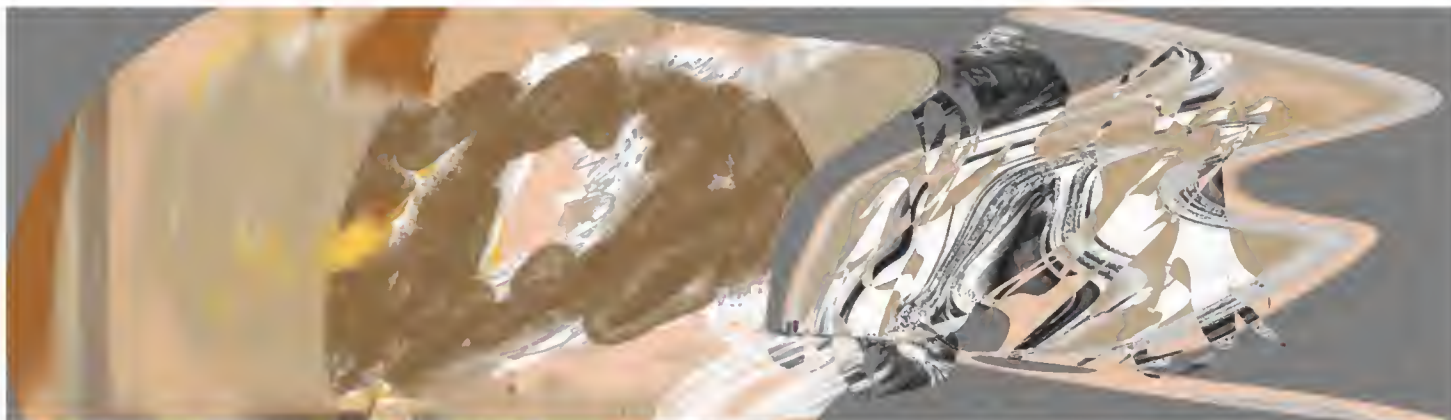




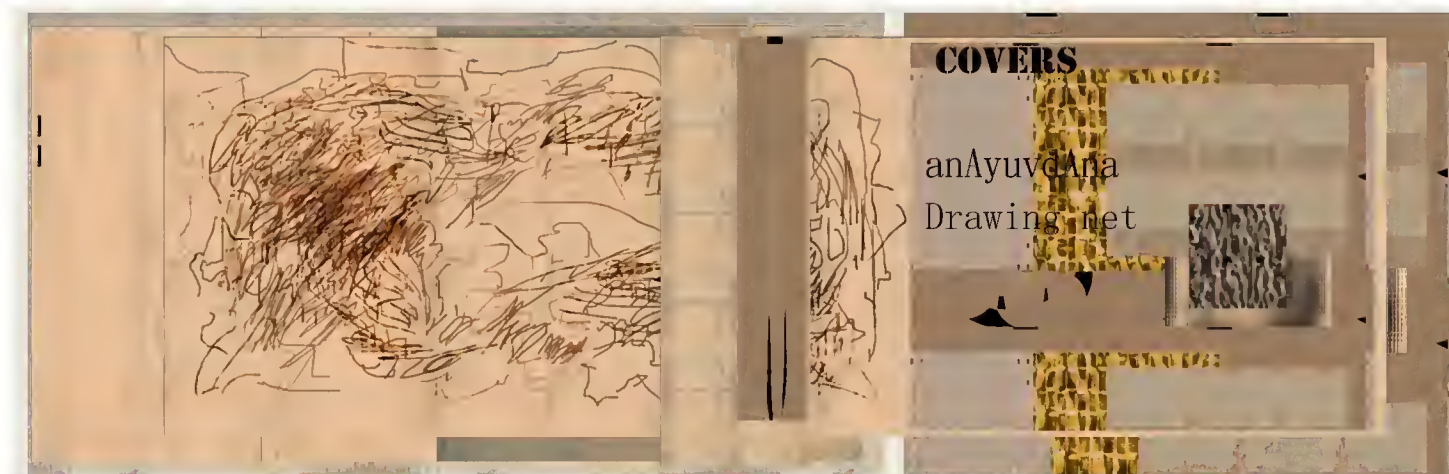






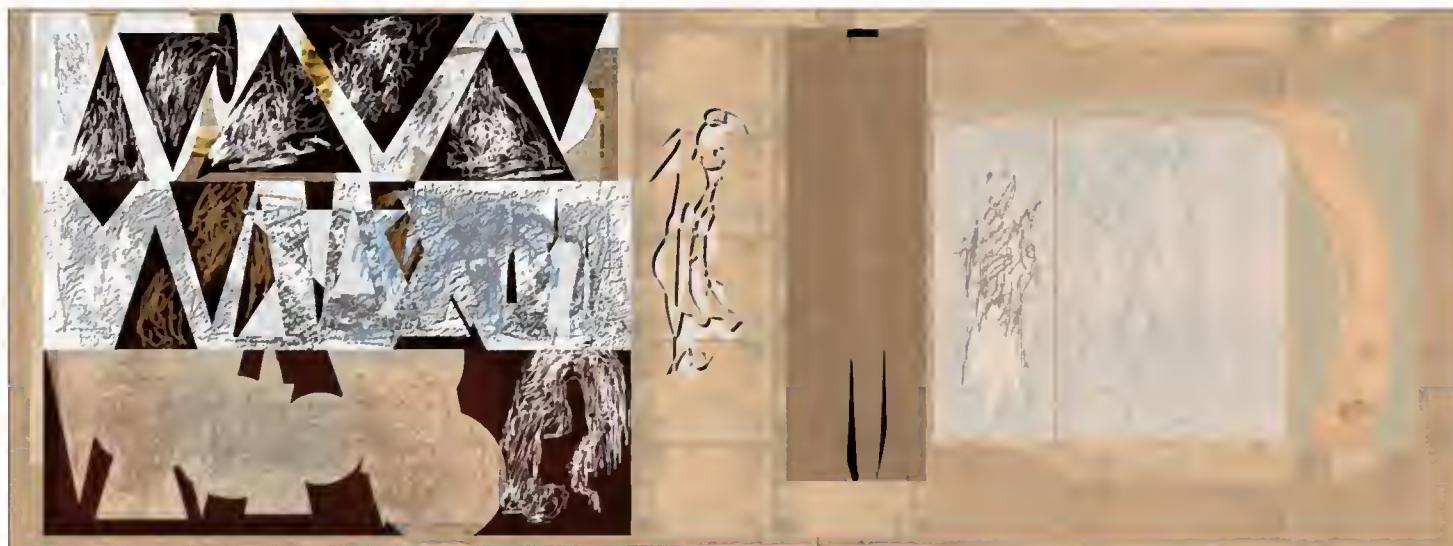


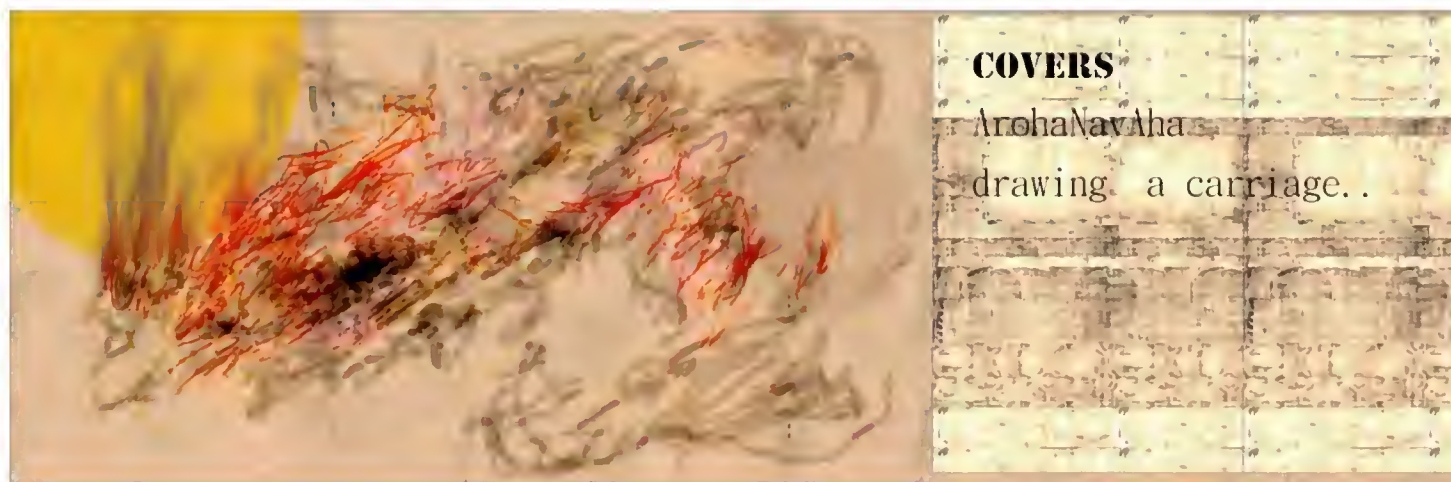




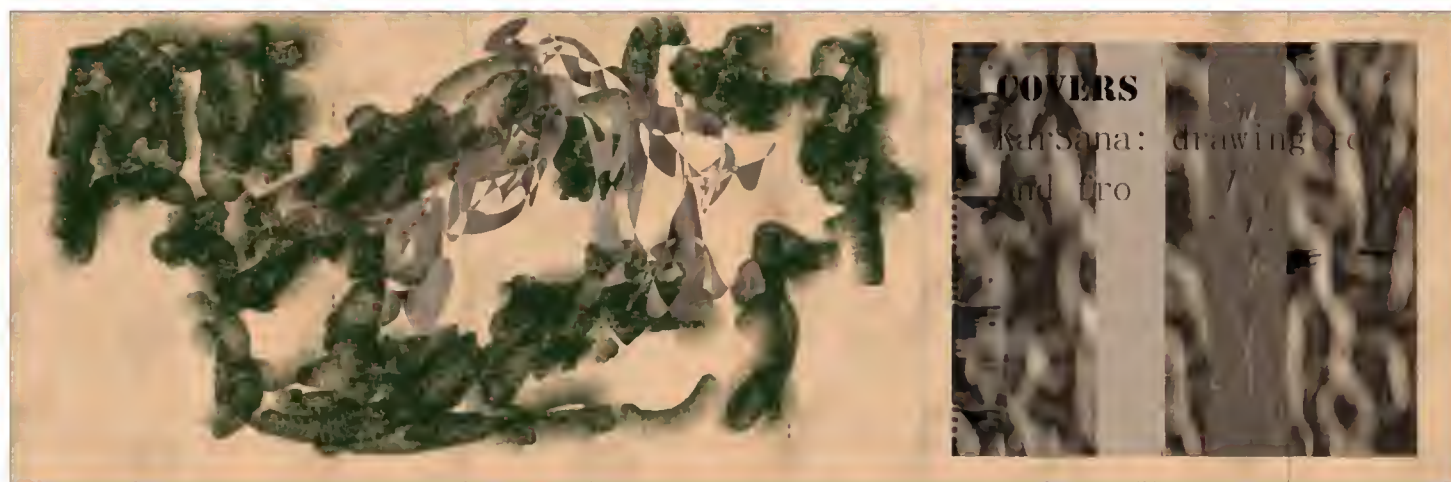




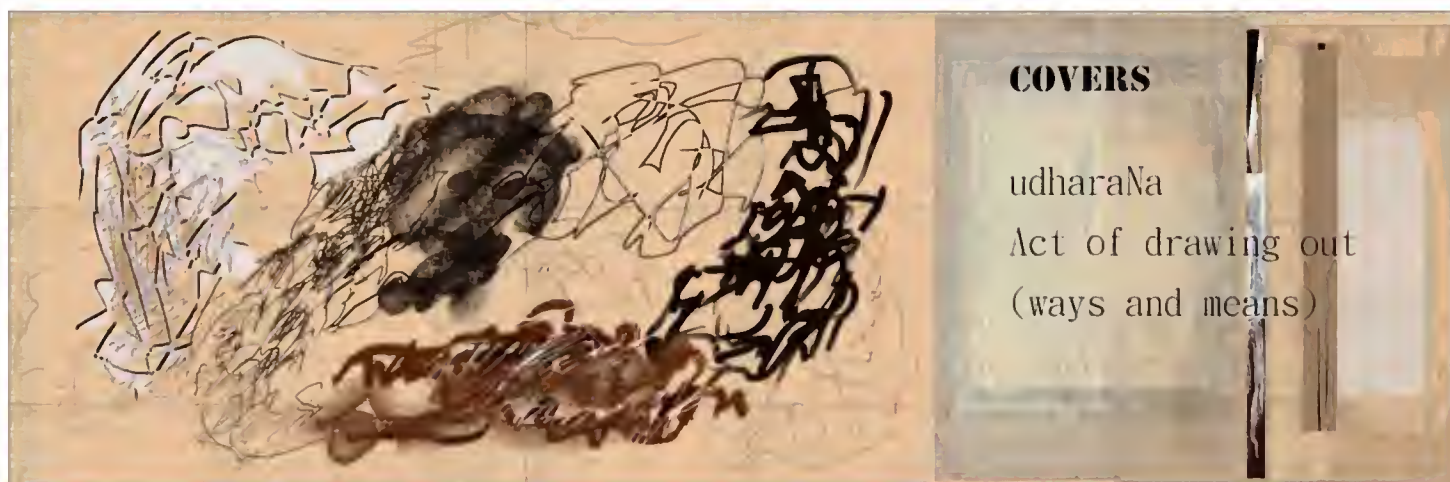










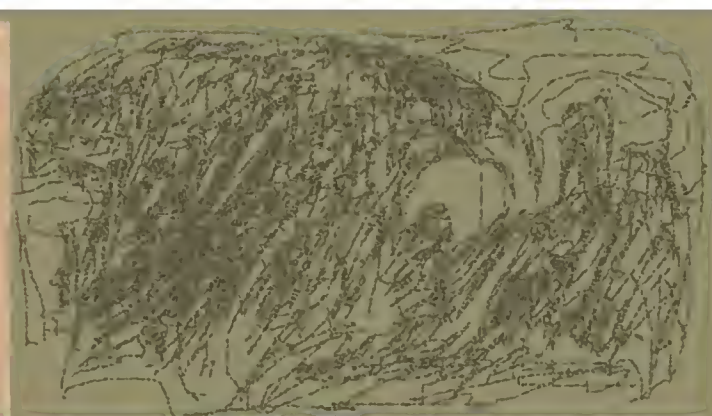






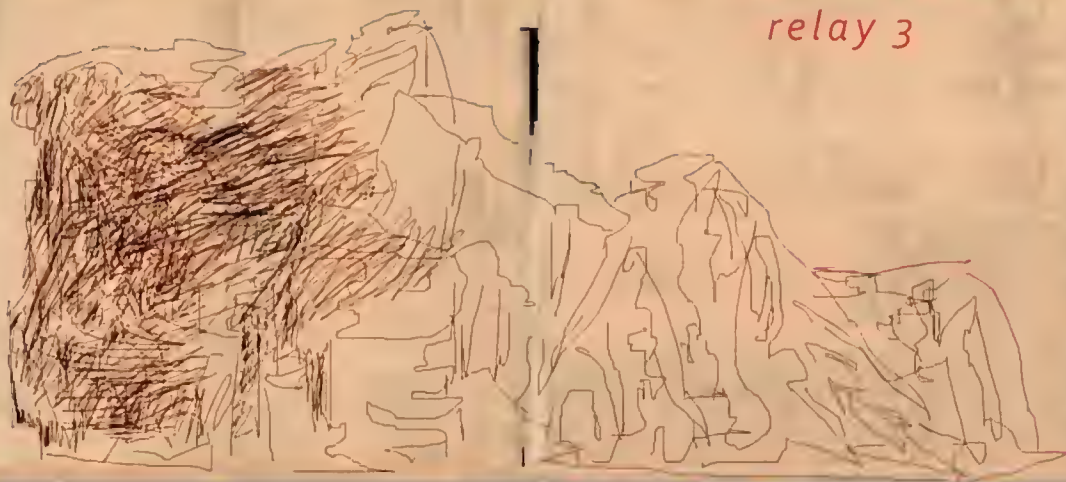


Laurentian  
Relay 4

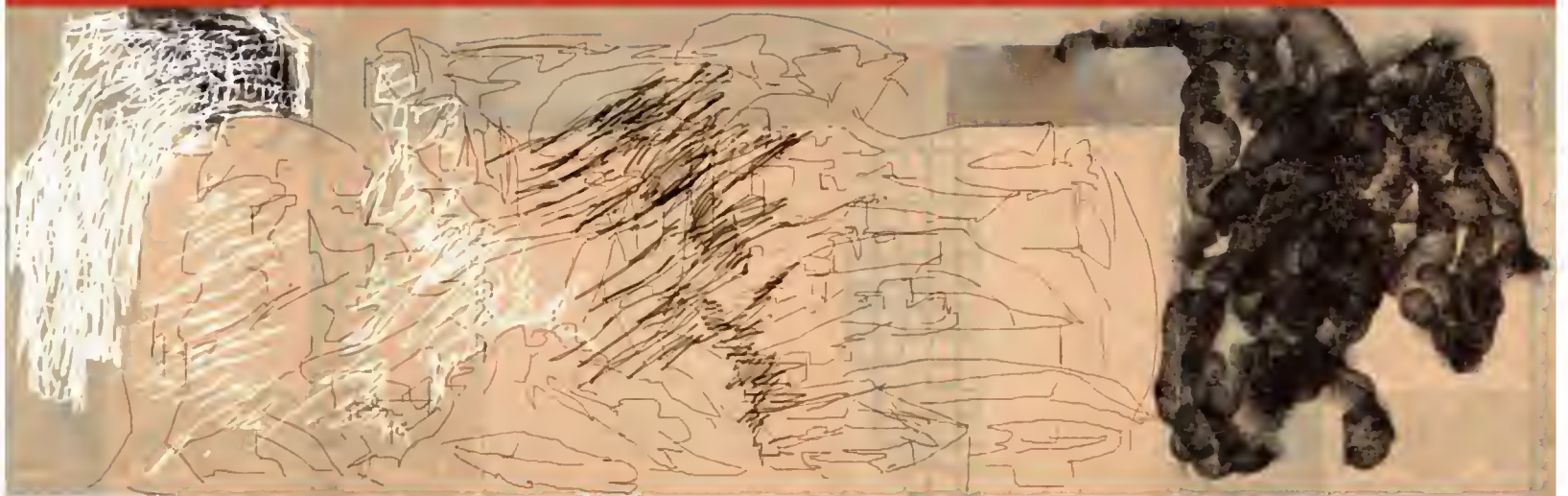




*Laurentian  
relay 3*



Laurentian Relief 3





## COVERS

vAghatiyantracakra

Wheel for drawing water









## **COVERS**

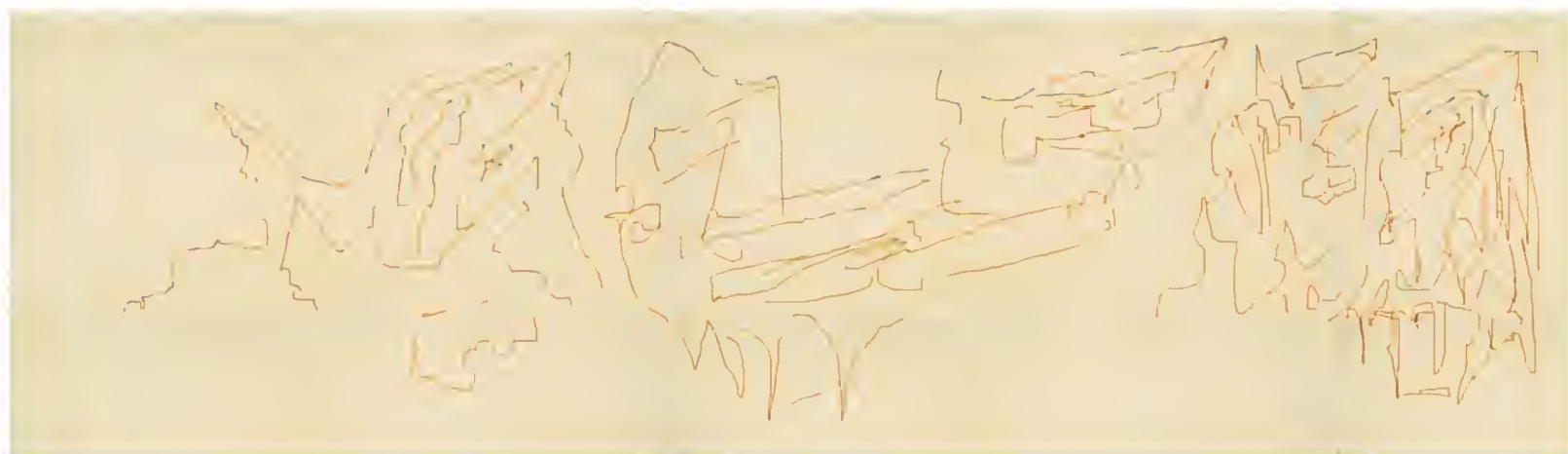
uSTR

Bull pulling plough











*Laurentian Relay 9*

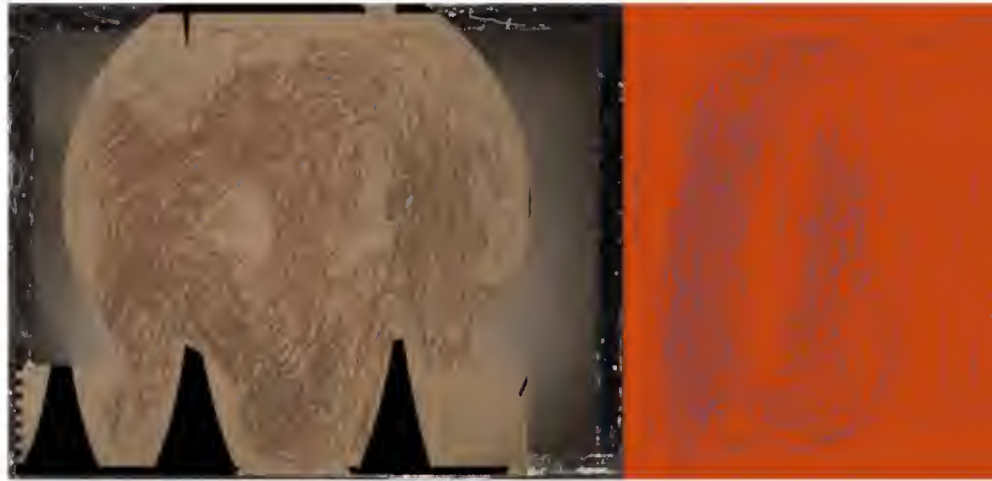


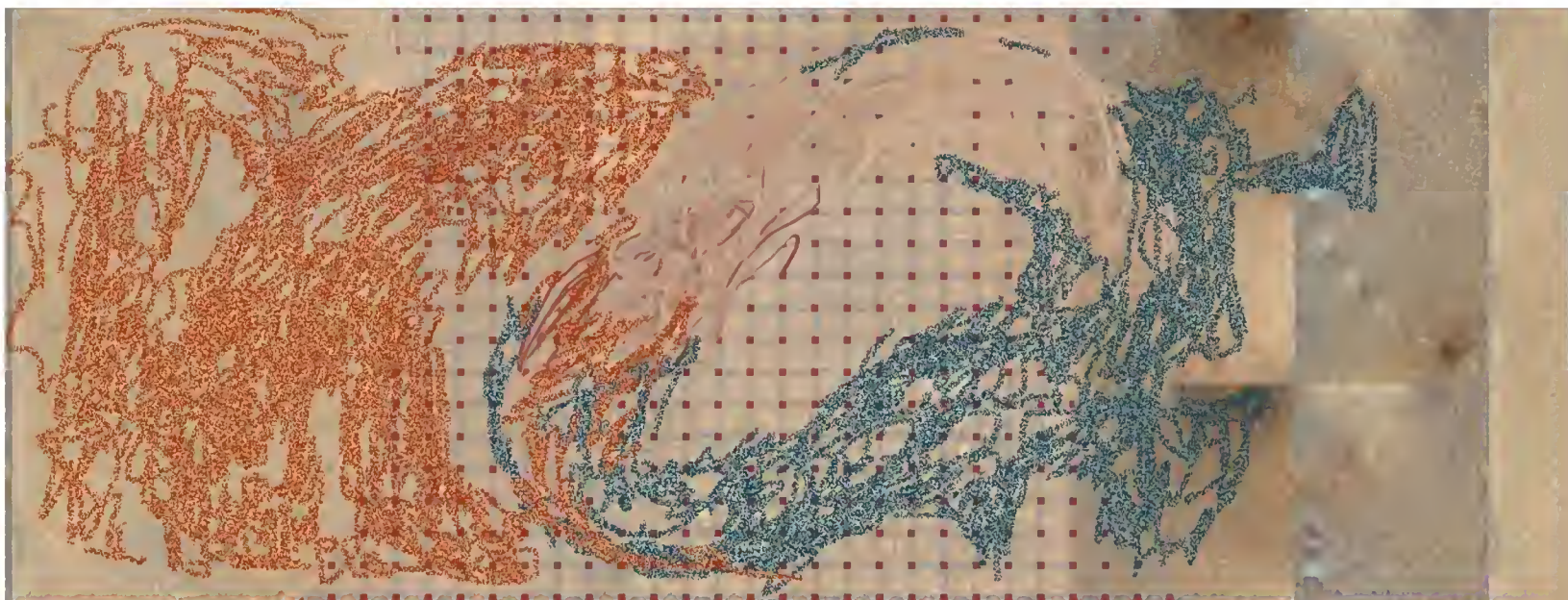




### Wholeness and Act

Within the Sanskrit the difference is identified between the phenomenal even as referred to within the nominal as in painting and drawing in contrast with a corollary word which designates the “act of” (by which being takes on the aspect of enactment towards a completion or wholeness of understanding as undertaken, thus the many words for drawing range this sense of the act of by which drawing represents both drawing as object and the act of drawing.







Covers

upasanUraNa

Act of drawing together or in.

..

..

..

..

..

..



**COVERS**

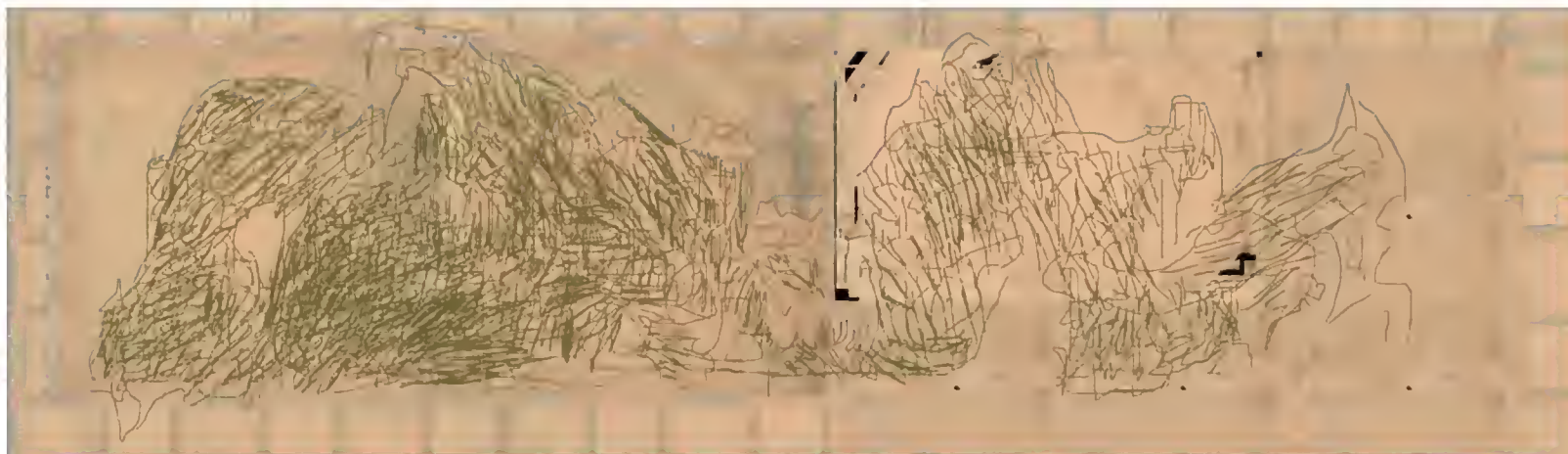
tantrAyin

Drawing rays or threads

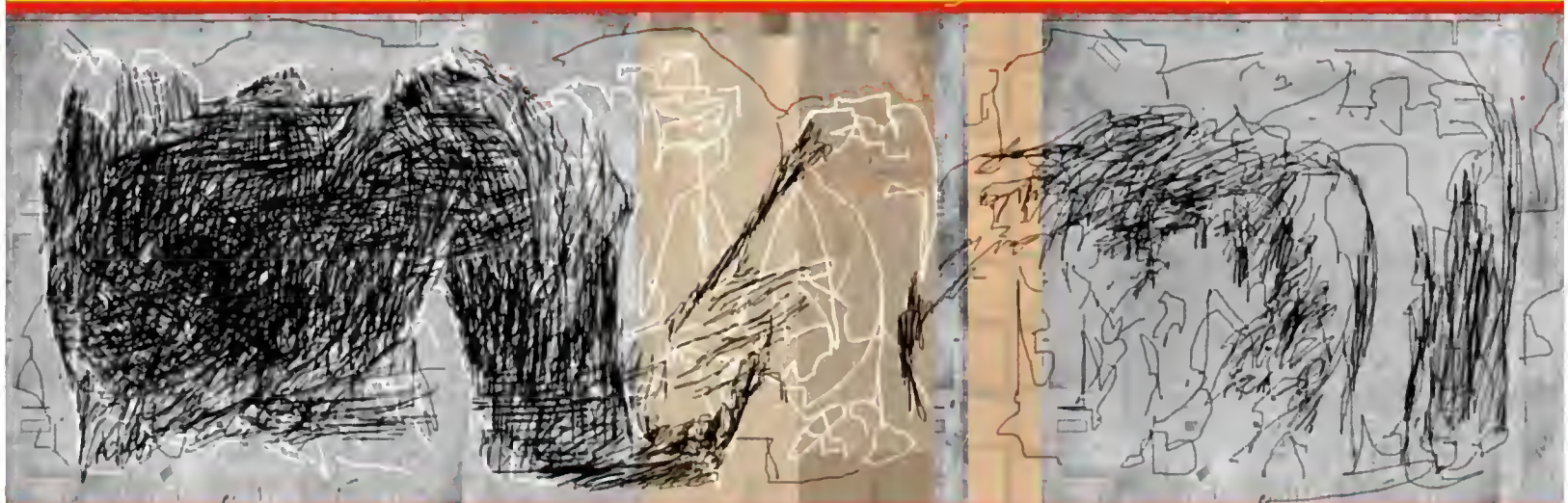




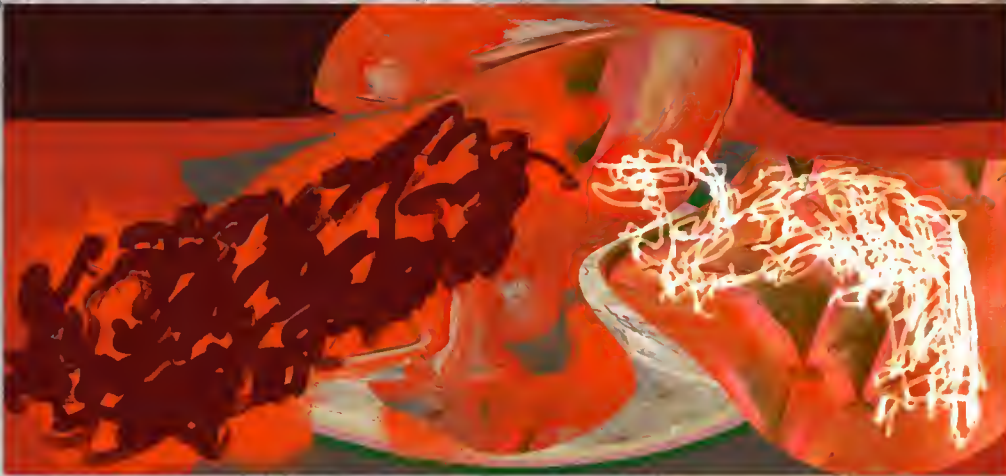








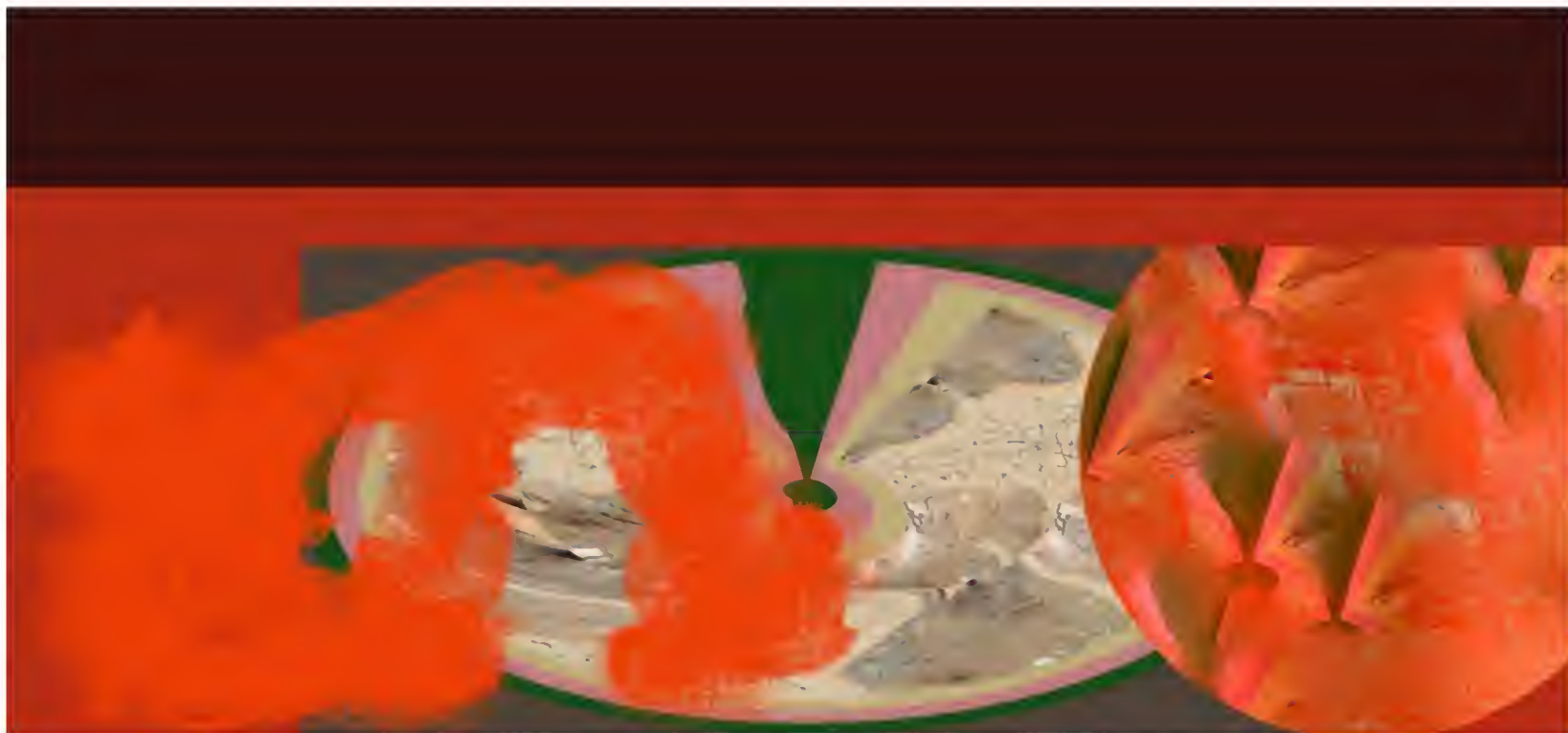




## COVERS

Variyantra

Machine for drawing  
water





## COVERS

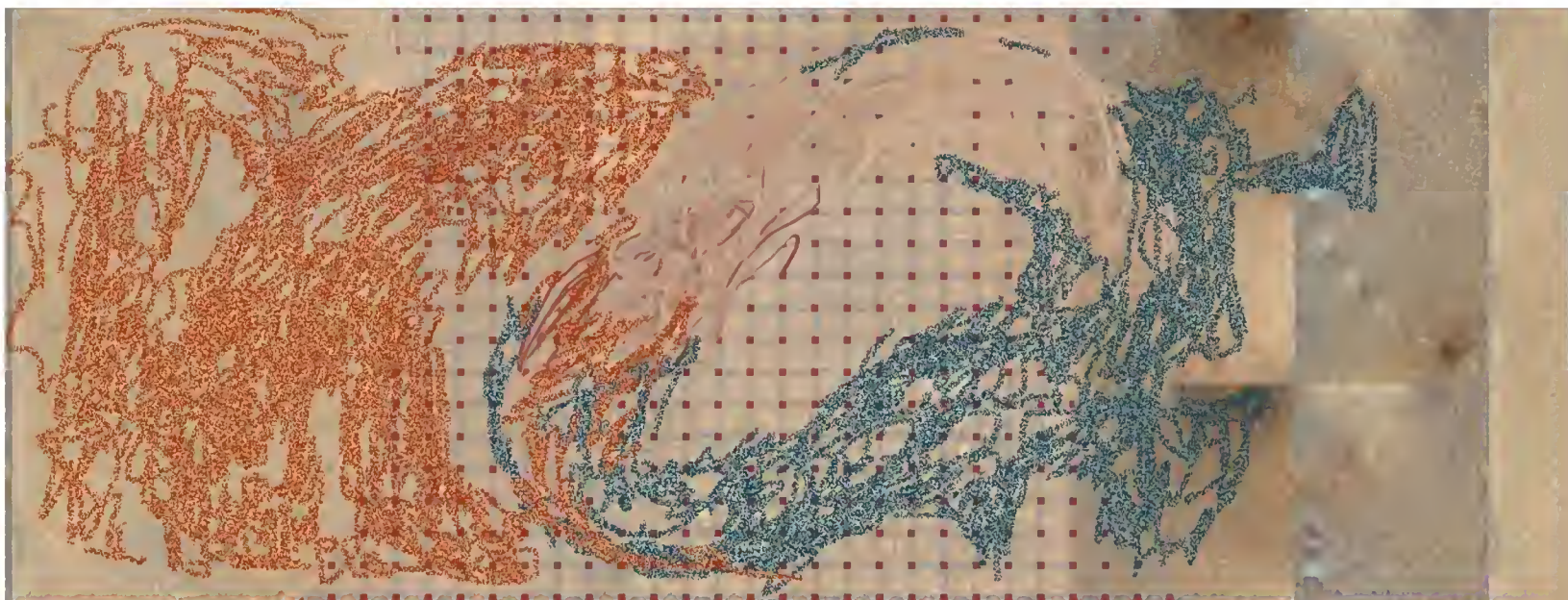
vyAkensaNa

Drawing self





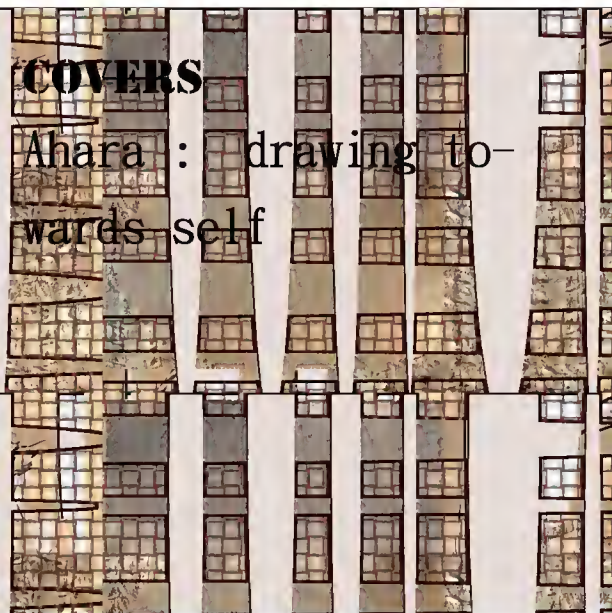




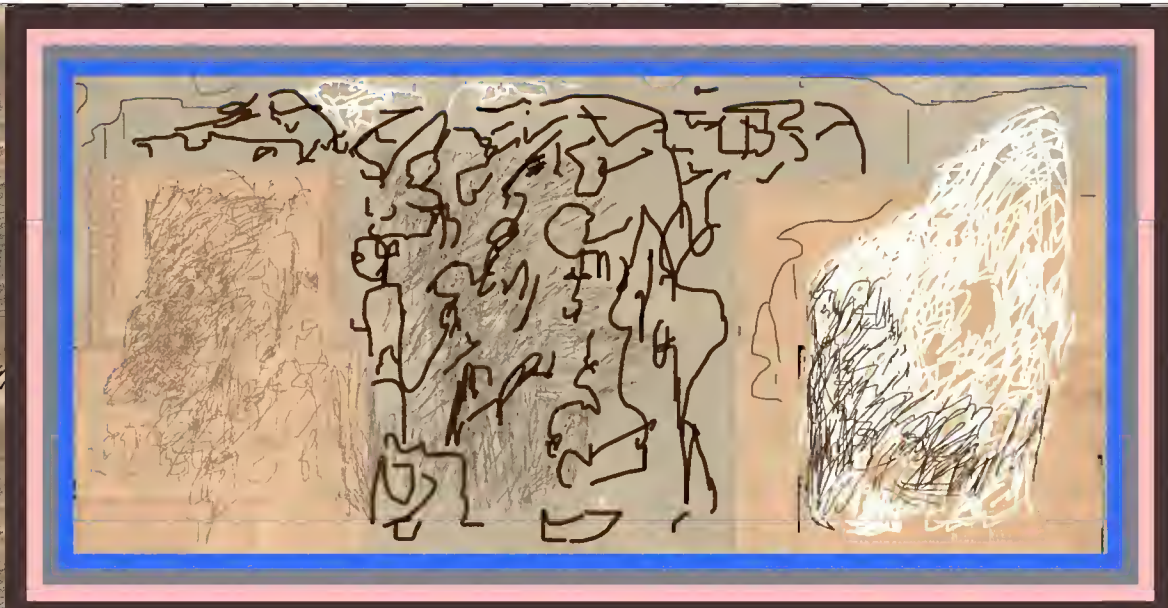


## **COVERS**

Ahara : drawing to-  
wards self







## COVERS

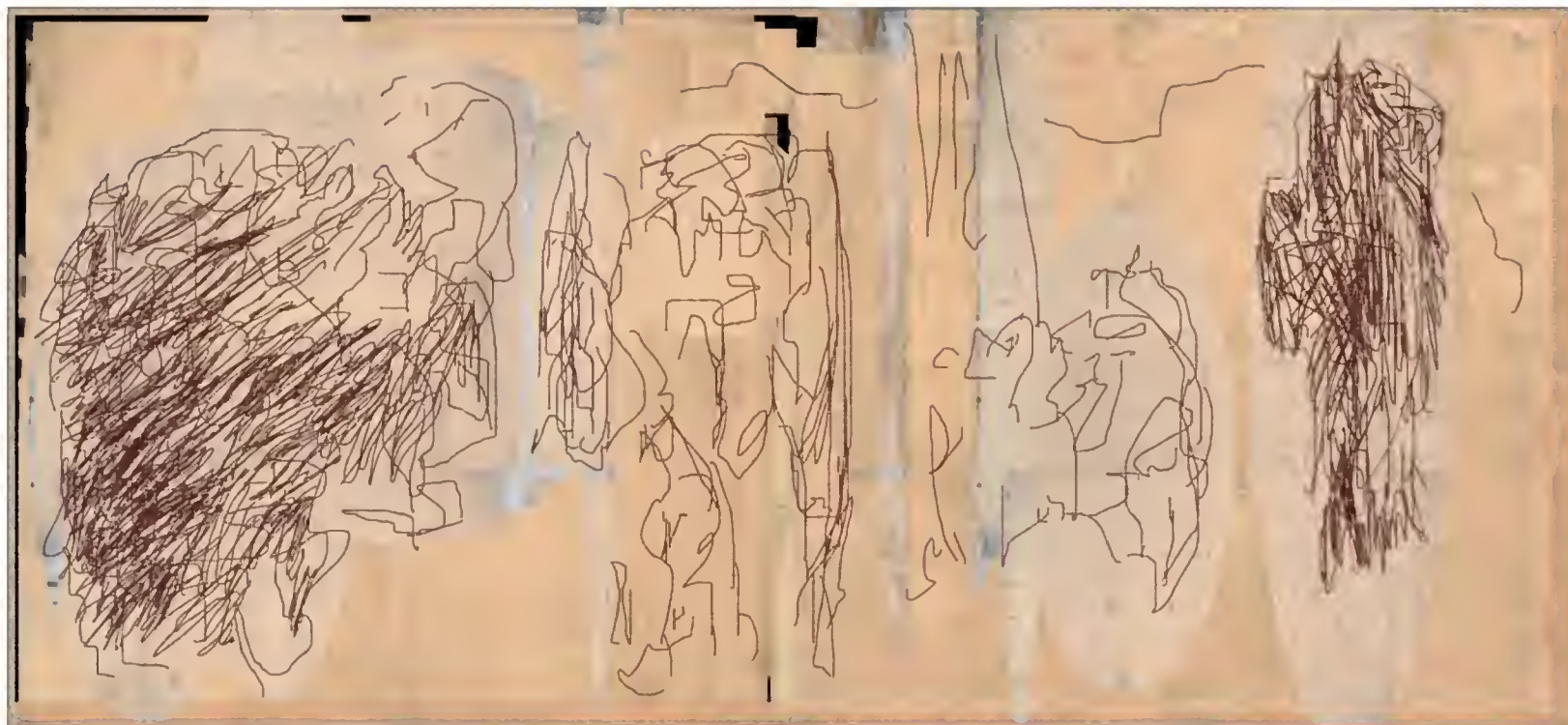
Anypakarsam

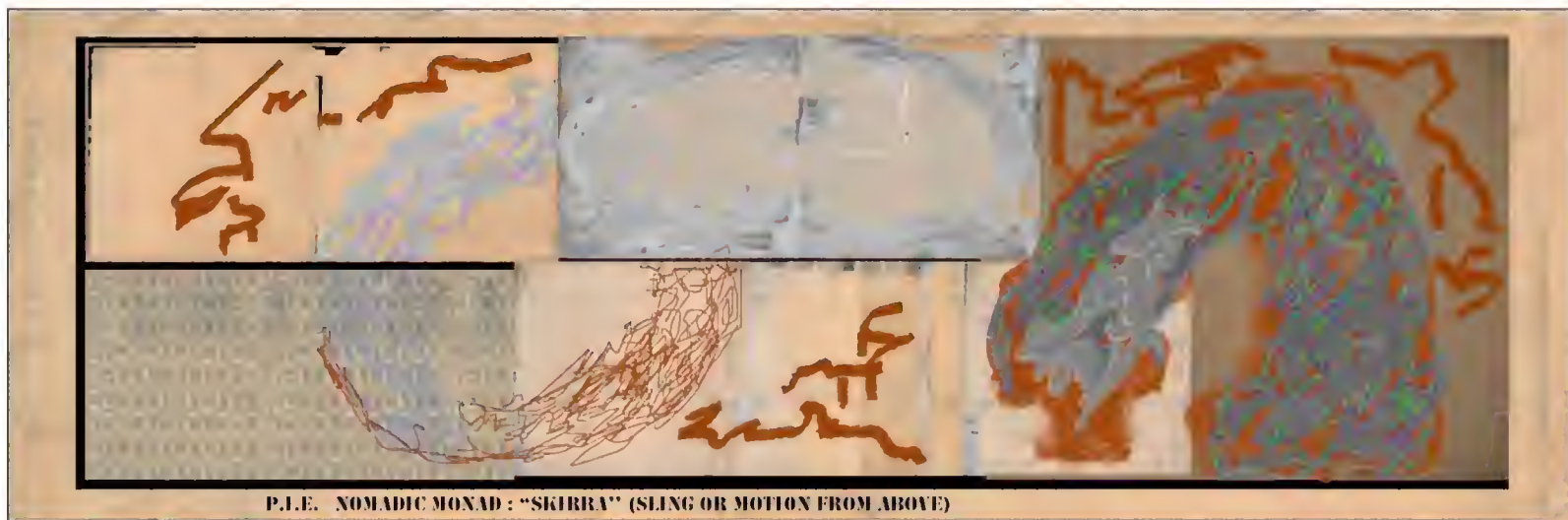
Drawing with hand









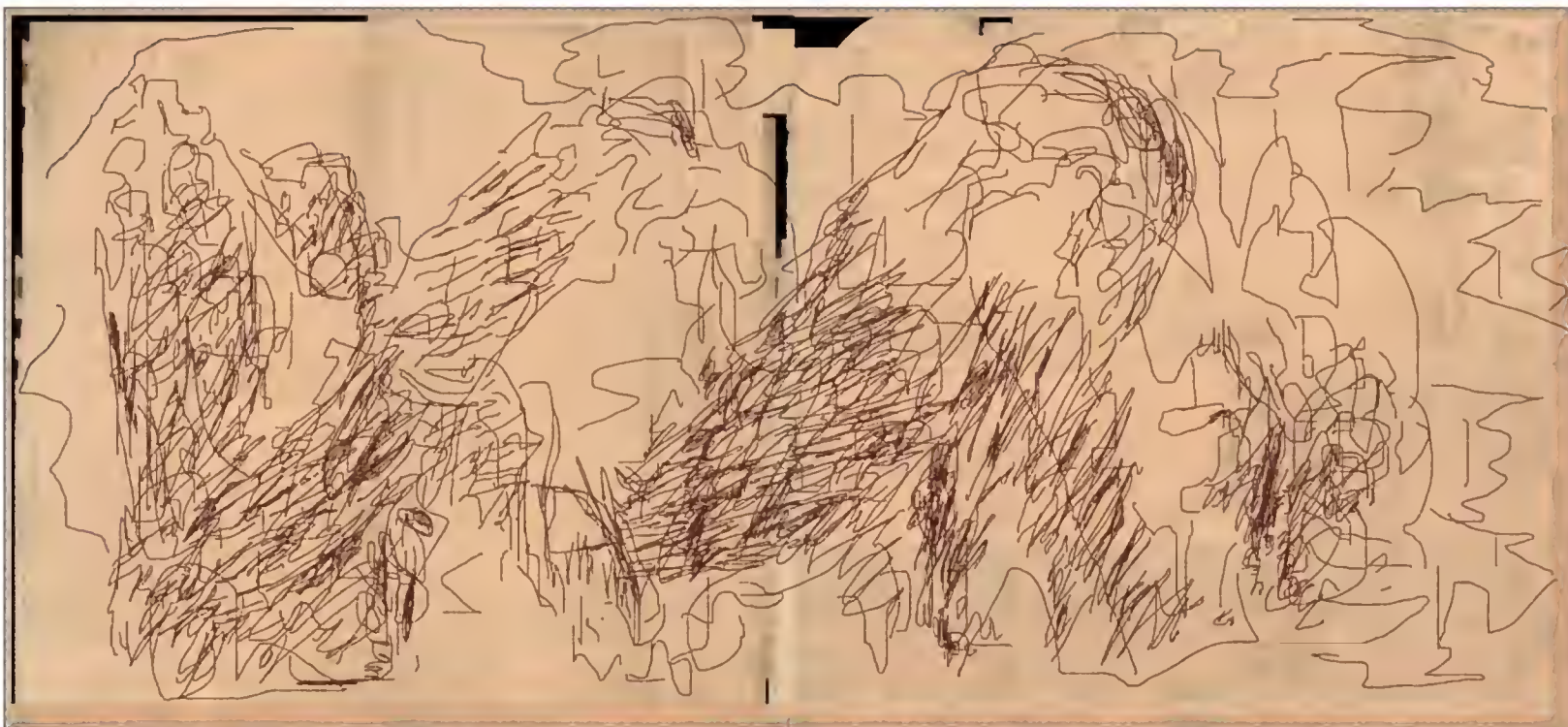








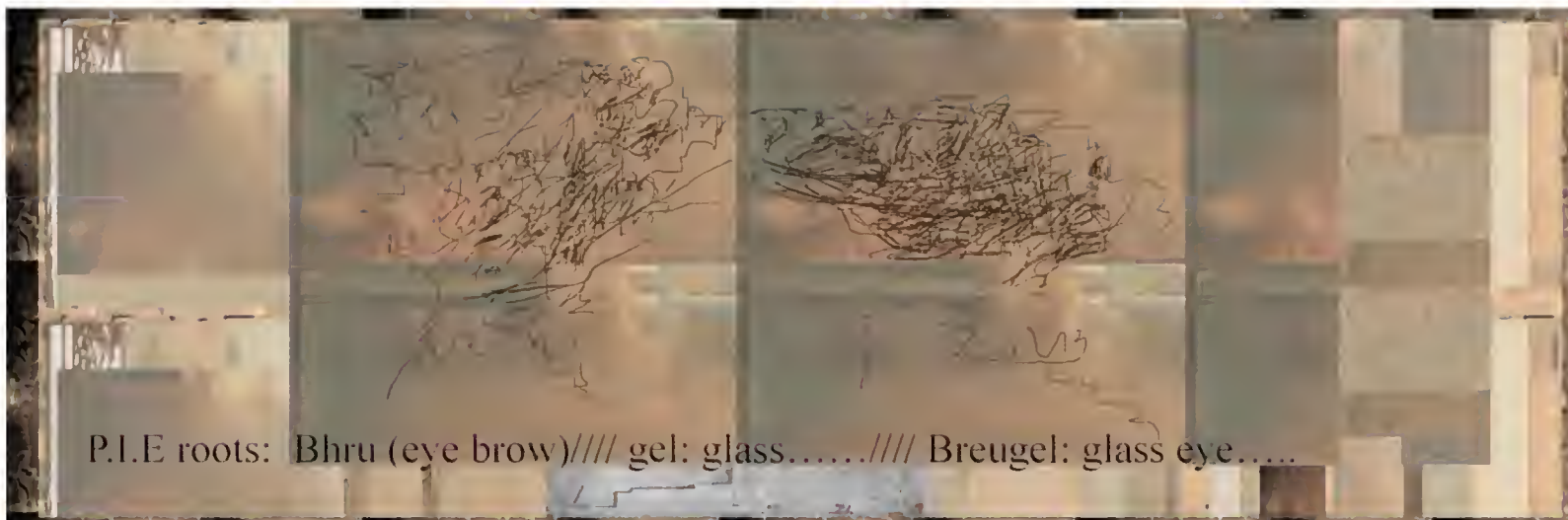




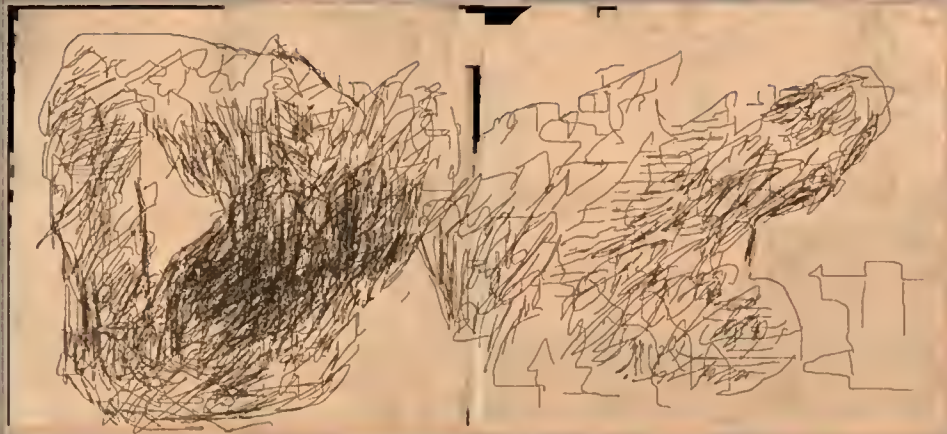








P.I.E roots: Bhru (eye brow)//// gel: glass.....//// Breugel: glass eye.....



**P.I.E. LANGUAGE MARKER: “WERPON” TWIST**



**P.I.E. MORPHOLOGICAL ARROW: “NEU” (CHORD)**





**P.I.E. SEMIOTIC NICHE:**  
**"WARO" : "WARD"**



P.I.E. NOMADIC MONAD: "SKIRRA" (SLING OR MOTION FROM ABOVE)













